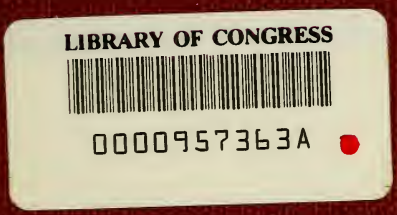
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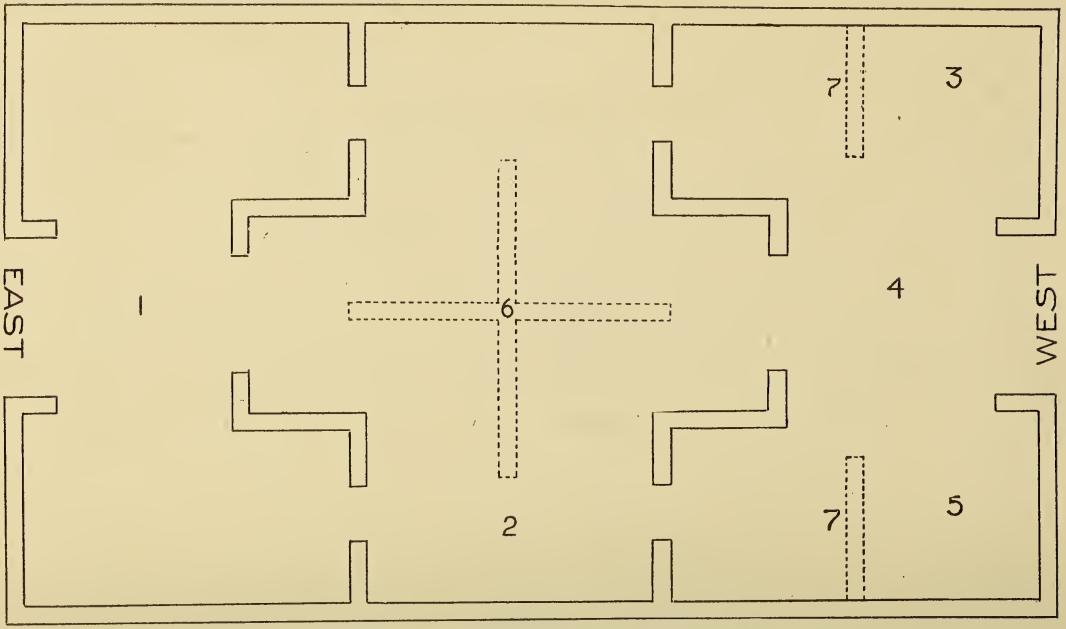

DIAGRAM OF THE ART GALLERY

Section 1. PAINTINGS BY AMERICAN ARTISTS, living at home and abroad.
" 2. LOAN COLLECTION PAINTINGS, Foreign and American, including old masters.
" 3. FOREIGN PAINTINGS—Holland and Belgium.
" 4. FOREIGN PAINTINGS—Sweden, Norway and Denmark.
Section 5. FOREIGN PAINTINGS—France and Germany.
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" 7. ARCHITECTURE AND ALLIED ARTS.
Sculpture designated by title on works.

Acknowledgments.

The Art Committee desires to hereby express its appreciation of contributions appearing in this catalogue, and the Director of the Department also personally desires to thank the contributors, and to express his obligations to *those who lent their time and energy* in aiding him to get together the magnificent collection of paintings contained in the Parthenon.

He is especially indebted to Mr. A. T. Van Laer and Wm. T. Evans, of New York; Frank T. Robinson, of Boston; E. T. Snow, of Philadelphia; R. Hall McCormick and Miss Geneva I. Willard, of Chicago; Leon Van Loo and his assistant, Miss Addie Aldrich, of Cincinnati; and Mr. Carl Gutherz, of Washington, who, in the capacity of Art Commissioners, rendered invaluable service; and to Mr. Halsey C. Ives, Director Museum of Fine Arts; W. M. R. French, Director Art Institute, of Chicago; Chas. M. Kurtz, Art Director St. Louis Annual Exposition; Mr. C. F. Hazeltine, of Philadelphia and H. Leon Roecker, of Chicago, for helpful advice and generous aid.

In the preparation of the catalogue, it has been the desire to make it not only interesting to the visitor, but a permanent reference book, as well as a souvenir of the occasion we celebrate, viz.: the One-Hundredth natal Anniversary of our State.

As many illustrations have been inserted as time would permit. Biographical sketches of artists have been obtained from most of them personally, and, while the work of each deserves special mention for some feature of artistic merit, it has not been possible to give such notice.

Special attention is called to the *loan* collection, in which will be found some of the finest examples of old and modern masters, and it is the wish of the Committee to make due acknowledgments to the owners of these valuable works who have, by their generosity, contributed pleasure to the people and profit to the student.

The foreign collection comprises some of the best works from the brushes of artists inspired by unexcelled beauties of scenery, and by the romance history and tradition lend. For these beautiful canvases the Committee is much indebted to Chas. C. Svendsen, Commissioner for Holland and Belgium; Miss Enid Yandel, Commissioner for Paris, and Mr. B. A. Wikstrom, Chairman of Jury of Selection for New Orleans, who being on a visit to his native country, Sweden, consented to serve as Commissioner for the Scandinavian countries.

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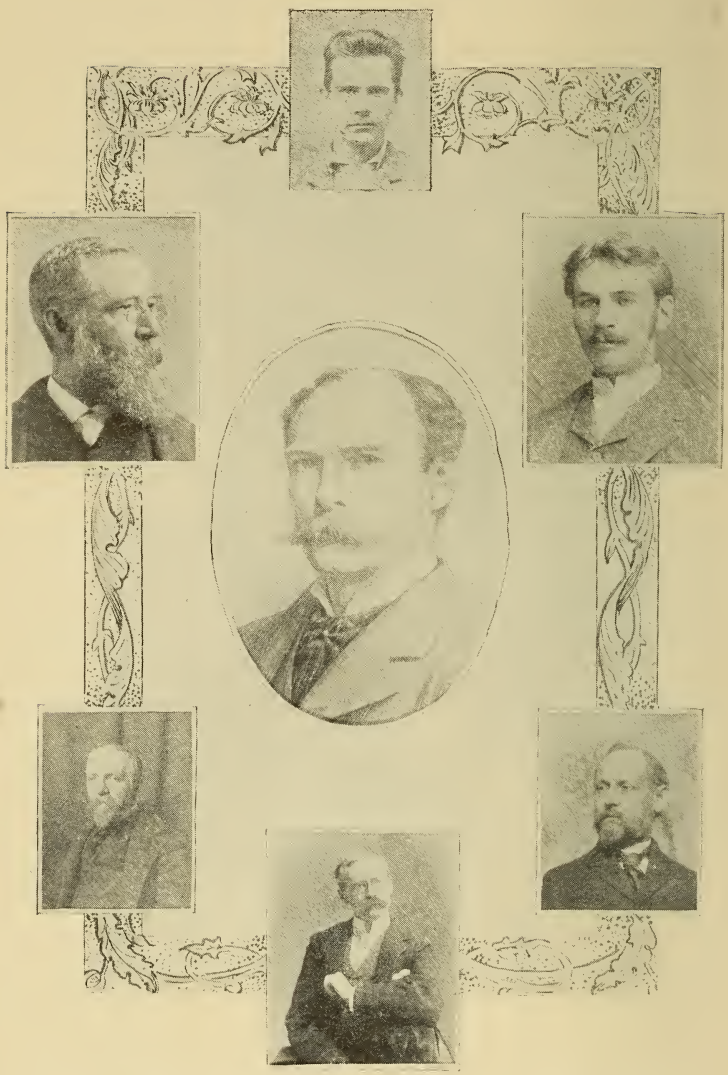

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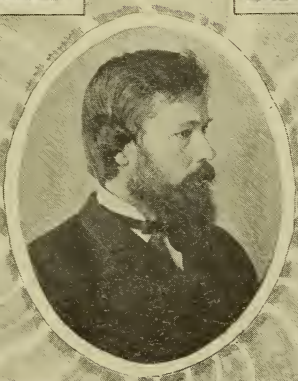

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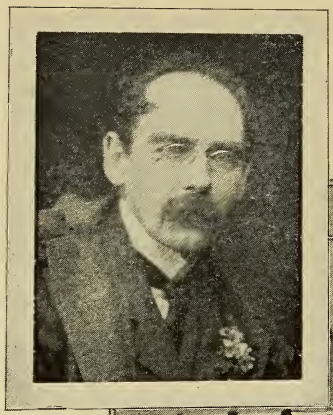

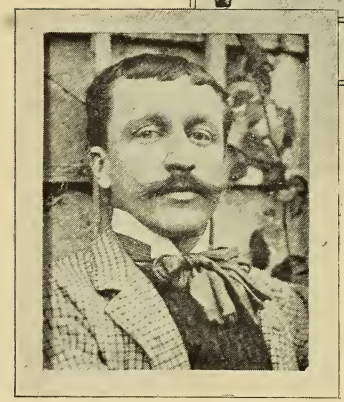

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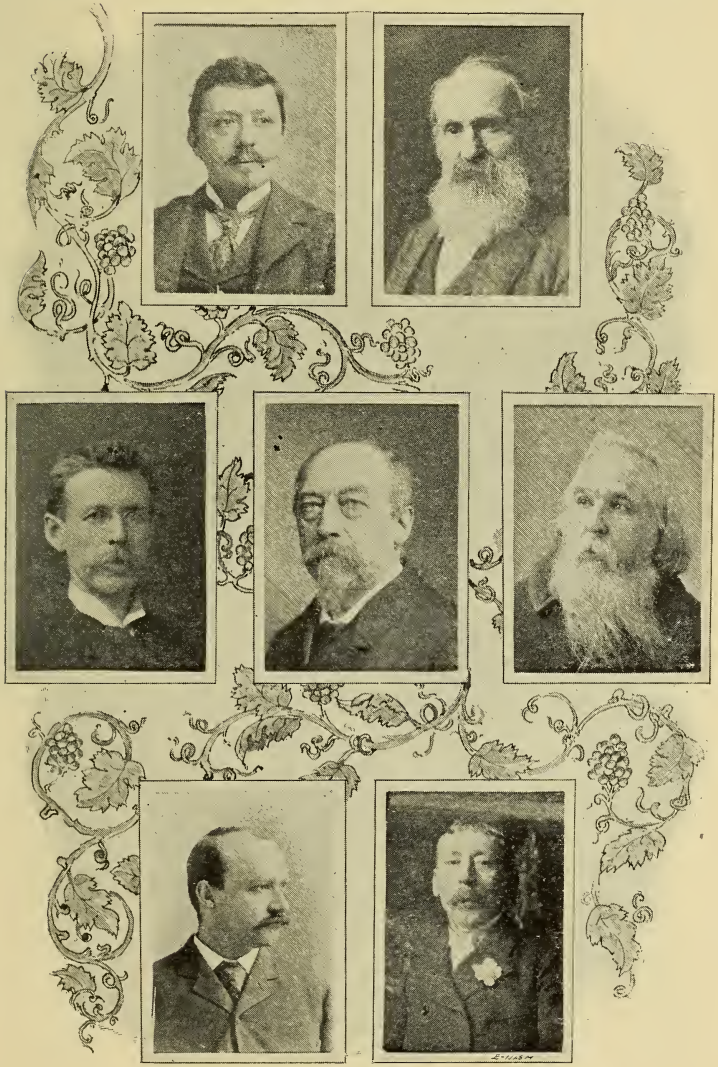

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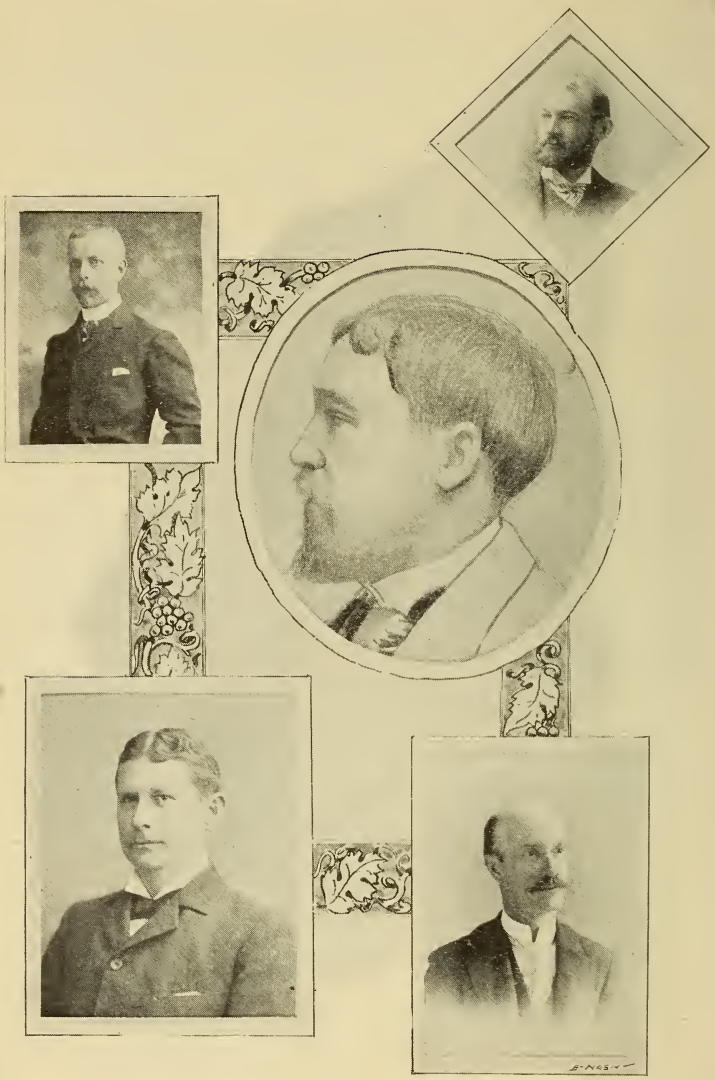

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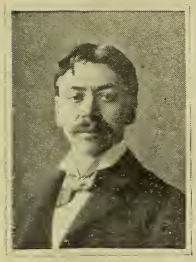

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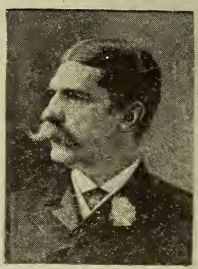

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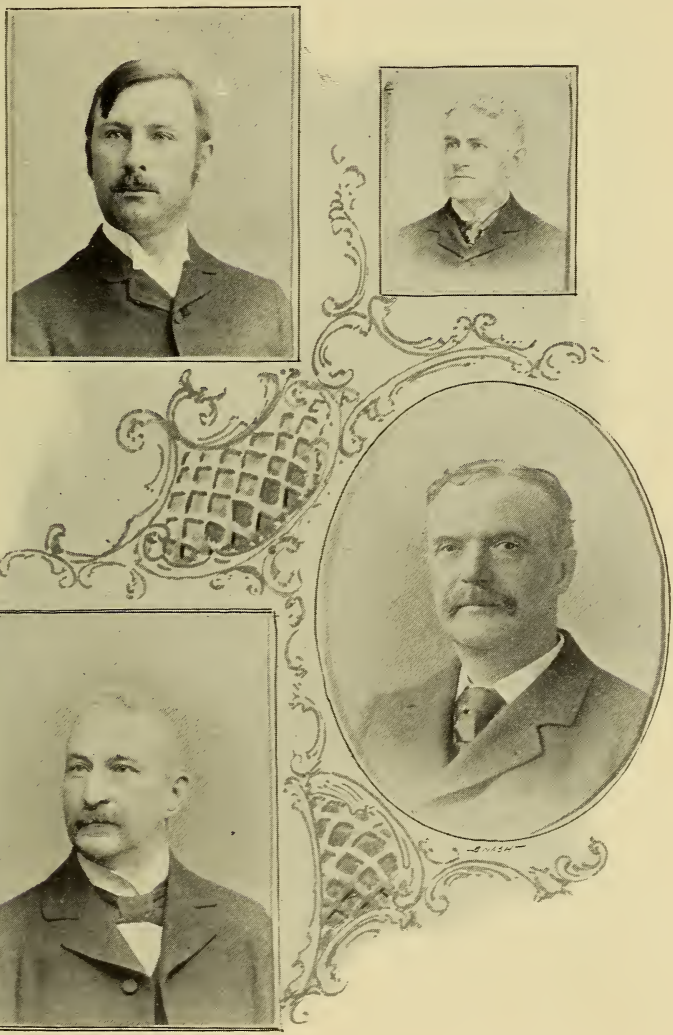

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The Parthenon.

This historic building, the erection of which marked the climax of Athenian history in literature, politics and art, was happily suggested by Major E. C. Lewis, the Director General, as a fitting model for the building to be designed for the use of the Department of Fine Arts of the Tennessee Centennial and International Exposition, to be held in Nashville—the Athens of the South; and in accordance with this suggestion, a full-size model or reproduction of the Parthenon in its architectural dimensions and details, from the best and most reliable data that could be obtained, was determined upon.

As no structure of ancient times has attracted so much attention among architectural and arcæological students as the Parthenon, and the Fine Arts Building of the Tennessee Centennial Exposition being an architectural reproduction of it, a brief historical sketch and description of the original building may not be without interest at this time.

The Parthenon was built when Pericles was at the head of the Athenian government, and was completed in the year 438 B. C., or twenty-three hundred and thirty-four years ago. It was designed by Ictinus, a celebrated architect of the Periclean age, with whom was associated that great and matchless sculptor, Phidias, who had charge of the sculpture decoration, and Callicrates, who was the superintendent of the construction.

The site of the building was the summit of the Acropolis, which was known as the Citadel of the Hellenes, and which stood at an elevation of about two hundred and thirty-three feet above the streets of Athens.

Its plan dimensions, measured at the upper part of the upper step of the stylobate (the platform on which the columns rest) were 228.14 feet in length, and 101.36 feet in width.

It was built of Pentelic marble from the quarries of Mount Pentelicus, which is said to be so very white and dazzling in effect under an Athenian sun, when freshly quarried, that its color was toned down

with saffron or yellow ochre to a delicate yellowish tint. It will be perceived that the building was peripteral in character, the peristyle being composed of forty-six columns of the Doric order, while its inner porches, styled respectively the Pronaos at the east end, and the Posticum at the west end, had in addition six columns each, making fifty-eight columns, in all, around its cella walls. The columns varied in diameter, although the general average of those composing the peristyle was 6.37 feet at the lower diameter and 5.03 feet at the upper diameter. Including the capital, they were 34.37 feet in height. The columns of the inner order were 5.63 feet in diameter, and 33.07 feet in height.

A distinguishing feature of the Hellenistic structures, and especially the Parthenon, was the leaning of the columns inward towards the center of the building, though, as late as 1837, it was supposed that these lines were perpendicular, and that the horizontal lines were level and straight.

The Parthenon was measured by Stuart and Revett in 1756, and Lord Elgin and his workmen had their scaffolds on the building in the early part of the present century; but notwithstanding this fact it was not discovered that the main horizontal lines were curvelinear until 1837, when Mr. John Pennethorne, an English architect, who had first visited Athens in 1832, made the discovery, though it was not until 1851, that many remarkable facts relative to the construction of the Parthenon and other Greek temples were given to the scientific world. In that year, Mr. Francis C. Penrose, a distinguished architect of England, published under the auspices of the Dilettanti Society of London, a work, "Principles of Athenian Architecture," in which is set forth conclusively, from accurate measurements and levels taken at the building, the fact that none of the apparently vertical lines were really so, and that the main horizontal lines were constructed in curves which rise in vertical planes to the center of each side. It was discovered, also, that the axes of the columns leaned towards the center of the building .231 feet in a height of 31.33 feet, and that the sides of the columns, instead of being straight, as they appeared to the superficial observer, were delicate curves, the incre-

ment of curvature being about .06 feet, and reaching its maximum at the height of about thirteen feet above the stylobate. This curvature can be seen by placing the eye near the sides of the columns and sighting upwards towards the capitals.

It was discovered also that the spacing of the columns was irregular, and that the metope spaces were of irregular width; that the faces of the architrave and frieze inclined toward the cella walls; and that the apparently horizontal lines of the stylobate, were curves rising from 0 to .33 feet along the sides of the building, and from 0 to .17 feet along the ends or principal fronts, though these departures from level and perpendicular lines were so inconspicuous that unless sighted for from some angle of the building, or viewed from points opposite the center of its respective sides, were not likely to be discovered. Mr. Penrose devotes a chapter of his work to the consideration of the reasons which seem to have influenced the Greek architects in their adoption of the delicate deviation from ordinary perpendicular and level construction, but its length, and the limits of this paper, preclude its reproduction here. Mr. Penrose says, however: "It is difficult to imagine any other reason for these deviations than that they were intended as optical corrections, or as corrections of certain influences which tend to make the apparent differ from the real form." In reviewing the entire subject, Mr. Penrose says: "When we reflect upon the studied harmony of the proportions, the delicacy of feeling evinced in the optical corrections, and the exquisite taste shown in the selection of the mouldings and in the colored ornaments, so far as they are preserved to us; and above all, the unrivaled sculpture, to which the architecture of the temple served as a glorious framework, it must, I think, be conceded that the architecture of the Greeks is, humanly speaking, perfect."

The sculpture reliefs with which the entablature was decorated, and the groups of sculpture in the pediments, were by Phidias, whose work has never been equaled. The sculptures of the metopes between the Doric triglyphs and those of the pediments, represented scenes from the mythical history of Athens. Those of the metopes represented, in the main, as far as we have been able to discover, the com-

bats of the Centaurs. Those of the east pediment, the birth of Athene, and those of the west pediment the contest between Athene and Poseidon for the possession of Attica, the primeval site of the Erechtheum, which latter stood on the Acropolis about 142 feet north from the Parthenon, and about 65 feet west from the east front of this famous building. But temple decoration among the Athenian structures was not left altogether to the artist's chisel; much was done with the painter's brush. The richest tints of blue, and gold and crimson were applied to column, entablature, gable and ceiling with beautiful effect under the guidance of the keenest artistic perception, and thus was added the decorative skill of the painter to the already sublime work of the builder and sculptor.

Unfortunately very few of the original sculptures of the Parthenon are in existence, and the most of these are to be found in the British Museum, though in an injured condition. The central group of the east pediment was destroyed by the Byzantine Christians in converting the Parthenon into a church. The sculptures of the west pediment have been almost entirely destroyed, scarcely any portion of them being now in existence, yet the figures of the west pediment are better known than those of the east pediment, as very faithful sketches of them were made by Mr. Carrey, a French artist, in 1674, when they were in a comparatively perfect state, and before the effort of the Venetians to expel the Turks in 1687, which resulted in an almost total destruction of the building by the explosion of a powder magazine.

The sculpture figures in the frieze and pediments of the reproduction or Fine Arts Building of the Tennessee Centennial Exposition, were modeled by Mr. Franz Engelsman, assisted by Mr. Fritz Albert and Mr. George Julian Zolney, from prints of Carrey's sketches as illustrated in the work of Michaelis, *Der Parthenon.*

It was a happy thought that suggested a reproduction of that famous Hellenistic structure which marked the culminating point in Athenian architectural art as a fitting model for the building in which to make the Fine Arts Exhibit of the Tennessee Centennial and International Exposition. WM. C. SMITH, *Architect.*

Nashville, Tenn., April 5, 1897.

Art in the Nineteenth Century.

At the beginning of the nineteenth century, in general, art studied traditions rather than nature, and was mainly artificial and stilted. Painting contained no indication of pain. The world of pictures was a purely ideal one, foreign to truth and reality.

The real art of the century was initiated by Gericault and Delacroix. In 1822 Delacroix exhibited his Dante and Virgil at the Salon. The most popular artist, David, passing by, said, "I do not know that touch." Certainly he did not. Here was a portrayal of real life, genuine feeling and suffering.

The movement initiated has been known as Romanticism. To the Romanticists art was the intervention of personality. All art was made to center in the human soul. The most popular masters of this movement were Millet and Rousseau, and other members of the Barbazon school. Millet painted peasants, and lifted poverty and labor into the realm of poetry and art. Corot painted the glories of morning and lifted landscape to an ideal suggestion of beauty which had never been attained before. Rousseau portrayed objects with great passion and power, but with such reverence and love for the things themselves, that he became the father of realistic landscape.

Art can never stand still. The discoveries in physical science turned the attention of the artist to nature herself. A new love awoke for the simplest objects and aspects. Thus arose Realism.

Romantic art centered in the human soul, Realism in nature. To one, art was suggestion, intimation or expression, and the world was a background; to the other, art became representation or reproduction, and the world was loved and represented for its own sake. Romanticism often went too far and made the world only a canvas to portray human passion. Realism too often centered itself in mere details and lost the unity, or general impression and truth, by too great attention to facts. Romanticism brought art from conventionality to true personal expression. Realism also widened the scope of art and made men realize as never before the nature of things, sur-

faces, textures, and the beauty of little things. It brought also greater mastery of technical skill.

A third movement has grown out of Realism. It has usually been known as Impressionism. But all true art presents objects on the canvas in such a way as to awaken an impression in the soul of the observer, hence many call this the *plein air* or out-door school.

It took art out of doors. Everything is painted as it is in nature, as it is seen there—with "absolute values." The brown shadows once so common in landscape are seen at once to be totally untrue to nature. Hence we have pictures which are "old fashioned," and pictures which have "the new touch."

Manet initiated the new movement, and first painted black black, and white white, and disregarded the old rules about "relative values." Monet followed Manet out of doors and studied the nature of light, and emphasized an old point in a new way, that primary colors give a more lasting and beautiful effect.

At present all these are old fashioned, and we have a reign of what is called *modernité*. Every artist must adopt his own method, his own point of view, and be consistent. Art is freer than ever before. The artist paints in his own way, and by the best critics is judged by his own ideal method and intention. This lesson must be learned by all who wish to understand the art of their own age.

This to some, however, means chaos, and there is much talk of decadence, but it must be borne in mind that decadence has always been caused by slavery to one method, and not by freedom, so that there is a class of hopeful spirits who believe that the higher qualities in execution, the portrayal of facts, the better understanding of light and color, the breaking of the shackles of tradition, and the bringing into art of such a great variety of points of view, is but the material and the prophecy of a great art that is to come in the next century; that the imagination is not dead, that the creative instincts will take and use all this material, and will lift art to a plane higher than ever before.

S. S. Curry.

School of Expression, Boston, Mass.

Sketches

Of Early Art and Artists, with Brief Descriptions of Their Most Celebrated Works.

Vasari asserts, with every reason for truth, that a knowledge of drawing existed from the earliest ages. We know, from remains existing today, that the earliest civilizations were well acquainted with the arts of Drawing and Painting, as applied symbolically, and as accessory to architecture. We find frescoes, ornamented papyri, and mummy-cases, but no movable pictures, in the present sense of the word, until about the fifth century before Christ, when painting as a fine art quickly reached its zenith. Athens has the glory of its birthplace, though by a deplorable fatality, no work of the famous Greek painters has come down to us. The arts of architecture and sculpture, embodied in sterner materials, have left us masterpieces that still excite our delight and despair. But the fragile materials of painting were unable to survive the storms of time and war. But history asserts that this art rose to no less eminence than the others, and the remnants of frescoes and vases that still remain prove the assertion to be well founded.

In the fall of the Roman Empire, painting shared the general decadence, and soon all trace of the art disappeared, save in the brilliant initials of the manuscripts executed in the convents.

But Byzantine art still breathed, and after the terrible year, 1000 A. D., the Crusades awoke in the West the spirit that still lived in the East. Greek artists in mosaic were sent for by Venice and Sicily, and thus national art awoke once more in Italy. But its former triumphs had been forgotten, and slowly and toilsomely all its secrets had to be rediscovered. Knowledge of anatomy was well-nigh lost, as well as skill of design and taste in color. Foreshortening did not exist, and landscape painting was dead. Colors were mixed with white of egg, or fig juice, a method called *distemper*.

From these beginnings, the art of painting grew to the height of beauty reached in the works of the great masters. And this progress

can be best shown by sketches of the lives of those who promoted it, by brief descriptions of their best works.

CIMABUE (B. 1240; D. 1302), Giovanni Gaultheri, a Florentine, has the honor of not only raising the art of painting after it had fallen into decay, but also of giving the first touches of nature to the stiff Byzantine types. Like all the early painters, his pictures were strictly religious subjects, and generally altar-pieces. While he may not deserve the honors generally given him, it is undoubted that his name is the first in the great list of painters, which has continued unbroken since his day. His genius leaned to the grand and terrible, hence he has been called the Michael Angelo of his time.

St. Cecilia.—The earliest of his works mentioned by Vasari is preserved in the gallery of Florence. It represents the saint as a solemn matron, seated on her throne, holding in one hand the martyr's palm, in the other the Gospel for which she died.

Madonna and Angels, printed for the monks of Vallambrosa, is now preserved in the Academy of Fine Arts at Florence; this retains that remnant of medievalism, a gold background.

Madonna, still to be seen in the church of Santa Maria Novella, in Florence, is considered his masterpiece; but though his figures have gained much in grace and dignity, when compared with the work of earlier painters, they still are far from the perfection attained at a latter date.

GIOTTO (B. 1276; D. 1336).— Giotto di Bondone, the pupil and protege of Cimabue, excelled his master in his skill in "holding the mirror up to nature." Accustomed in his childhood to give attention to natural forms, he was the first to group his figures into dramatic situations, giving their attitudes and features the expression adapted to the circumstances. His skill in drawing was wonderful; and the Florentine Campanile, that idyl in stone, remains as a proof of his architectural genius. In his paintings, beyond grace and beyond beauty, he aimed at expression, in both action and feature.

Dante, a portrait of the great poet in his youth, is one of the most famous of the artist's works. It is a fresco in the Bargello Chapel, Palace of the Podesta, at Florence, and was whitewashed over during

the triumph of the enemies of Dante. All hope of recovering it was lost, until, in 1840, it was brought to light through the enthusiastic perseverance of Mr. Bezzi and Mr. Kirkup, assisted by a subscription among the English and Americans then in Florence.

St. Francis, a fresco in the church of St. Francis of Assisi, is represented as glorified among the heavenly host, surrounded by allegories of the vows of Poetry, Chastity, and Obedience, assumed by the saint. Tradition ascribes the invention of these allegories—the Marriage with Poverty; Chastity seated in her rocky fortress; Obedience with his curb and yoke—to the imagination of the poet Dante.

The Virtues and Vices is a series of medallions in the Arena Chapel at Padua, the virtues being represented as feminine, the vices as masculine. The same chapel contains fifty frescoes, illustrating the history of Christ and the Virgin, which have been commented on by Ruskin.

FRA ANGELICO (B. 1387; D. 1455).—Guido di Petro, known in the convent as Fra Giovanni, to the world as Fra Angelico, from the holiness of his life, devoted himself to his art as an act of religion, seeking heavenly inspiration before undertaking any work, and never altering his first draught, believing that it was inspired by God, and therefore could not be bettered by any afterthought. Addressed to the faith of worshipers rather than the taste of connoisseurs, they contain many faults of drawing, and he was excelled by many in the art of coloring. But none attained his fervor and skill in the poetical and religious glow which he threw around his saints and Madonnas. Power was not his characteristic, and he signally failed in portraying the lower passions; but even Raphael never excelled the purity and beatitude of expression in the heads of his young angels and female saints.

The Adoration of the Magi, one of his best works, is a fresco in the convent of San Marco, Florence, where he lived and worked.

The Musical Angels, or the "Angels of the Tabernacle," form an arch above the Madonna and Child on a grand altar-piece in the Uffizi Gallery, Florence. They are perfect examples of his marvelous

beauty and grace, and are constantly copied. The groundwork is gold; ten of the angels are represented as playing on musical instruments, and two in attitudes of praise.

The Coronation of the Virgin, an altar-piece of surpassing beauty, is in the Louvre, Paris. It is very large, and is crowded with figures, all of which show the artist's peculiar excellence of expression, in their rapt adoration of the scene—the Saviour in the act of crowning the Virgin.

LEONARDO DA VINCI (B. 1452; D. 1510) possessed an almost universal genius; the whole range of the arts and sciences was covered by him, and his versatility kept pace with his genius. He thought deeply and wisely, and his heads exhibit a depth of expression impossible to find elsewhere. While not neglecting form or color, his great aim was to portray character. His aims were so prodigious and his imagination so fertile that he was unable to complete the great works be planned.

Last Supper, the masterpiece of the great artist, is a painting on the walls of the refectory of the Convent delle Grazie, Milan. It is amazing in every respect, and is universally known, from the multitude of copies made of it, before it fell into its present state of ruinous decay.

Saint Anna, an unfinished cartoon in the Royal Academy, London, represents the Madonna as seated in the lap of her mother, Saint Anna, and bending downwards the Holy Child, who is fondling a lamb.

Mona Lisa, a portrait of Lucrezia Crivelli, occupied the painter for four years, and was then pronounced unfinished by him, although of such extraordinary perfection that critical admiration merges into wonder. It is now in the Louvre, Paris.

DURER (B. 1471; D. 1528).—Albrecht Durer, born in quaint old Nuremburg, was trained in his father's trade of goldsmith until his genius as a painter was so unmistakable, that he was wisely transferred to a painter's studio. He was the greatest of the German painters, and his engravings held the first rank, at his era. His

domestic life was unhappy, but aided by his art, he rose above his troubles.

The Ten Thousand Martyrs is in the Belvedere Gallery, Vienna, and shows the massacre of the saints by Sepore, the Persian King. It is also noteworthy as containing portraits of the artist and his friend Pirkheimer.

The Four Apostles, two large companion pictures in the Munich Gallery, one representing St. John and St. Peter, the other St. Paul and St. Mark, are considered his greatest paintings, and are regarded as placing him side by side with the greatest masters known to history.

MICHAEL ANGELO BUONARROTI (B. 1475; D. 1564), born at Settignano, near Florence, was a universal genius. Despising the petty effects of easel pictures, he confined himself almost entirely to fresco and distemper, though sculpture and architecture attracted much of his attention. Haughty and morose in his manner, he was at heart great and good. Viewed as an equal by Popes and emperors, he never stooped to flatter a patron or conciliate a rival.

The Prophets and Sibyls, part of the frescoed dome of the Sistine Chapel, Rome, are among the most wonderful forms that art has ever called into life. All the figures are massive and sublime, are seated, employed in contemplating ancient manuscripts, and attended by Genii.

The Sistine Chapel, in the Vatican, Rome, contains the greatest paintings, frescoes, from the hand of Michael the Angel. The paintings on the ceiling represent the Creation, and the Fall. Smaller pictures portray important events in the Bible. Below these is a series of groups representing the genealogy of Christ; and in the four corners of the ceiling, different antetypes of the Redemption. Kugler's Hand-book has a small print which will give a general idea of this famous ceiling. Piroli has a larger one, and Curego has one still larger, and better in every respect. "The Creation of Man" is the greatest of these frescoes. "Adam is lying on the summit of a dark mountain, God the Father, in a cloud filled with angels, hovers near, and stretches out his hands as if to help him rise."

The Last Judgment, on the wall of the upper end of the Sistine Chapel is the greatest effort of human skill, yet is full of faults in taste and sentiment, of which the worst is the conception of the merciful Redeemer as a thick-set athlete. The artist borrowed the idea of the two figures of Christ and the Virgin from Orcogna's old fresco in the Campo Santo. But in improving the drawing, he has utterly lost and degraded the sentiment. But the fact remains that this is the grandest triumph of Art, and the whole representation fills the mind with awe and mysterious horror.

TITIAN (B. 1477; D. 1576), Tiziano Vecelli, born at Cadore, to the north of Venice, stands at the head of the Venetian school, and is incomparable as a colorist, and painter of flesh. His works extend over a period of eighty-four years, the first, the Visitation, being painted at fourteen; the last, the Deposition, at ninety-eight years of age. He was the friend of princes, and without a rival in his art, during much of his prolonged life. He excelled not only in portraiture, but in landscape and subjects from mythology.

The Assumption, the greatest of his pictures, is in the Academy of Fine Arts, Venice, and a painting of dazzling splendor. It is remarkable for the noble expression of the Virgin, as well as for the arrangement of drapery, and beautiful coloring.

Dionysius and Ariadne, in the National Gallery, London, presents an epitome of all the beauties which characterize Titian. The composition is rich, picturesque and animated, representing the god as he flings himself from his chariot in pursuit of Ariadne, attended as he is by dancing bacchanals and bacchantes, and a joyous little satyr, trailing the head of the sacrifice.

Saint Sebastian, one of the gems of the Vatican, Rome, represents the saint as pierced with arrows; saints are all around him, and the Madonna and Child, attended by angels are above. "In the center of the picture are the words '*Tatianus faciebat.*'"

RAPHAEL (B. 1483; D. 1520).—Raphael Sanzio, born in Urbino. holds his rank as the most wonderful painter the world has ever seen, His genius asserted itself in early youth, some of his authenticated

pictures having been executed between his sixteenth and twentieth year. Trained by Perugino, he far excelled his master in fertility of invention, grace of design, and beauty of coloring. His favorite subjects were taken from sacred history, and the Madonnas he painted are alike only in the peculiar type of beauty in the face. His cartoons, designed for models of tapestry for the Sistine Chapel, are wonderful in revealing the very thought of the artist. Seven remain, ranking among the greatest productions of Art; they are now in the Kensington Museum, London.

The Sistine Madonna, the glory of the Dresden Museum, was painted for the Convent of the St. Sixtus, and is the work of the master's own hand. The color is so thin and delicate that the execution must have been wonderfully rapid—a creation rather than a picture. It is too widely known to need description; and was the last and greatest of Raphael's many Madonnas.

The Transfiguration, his last and greatest work, was unfinished at his death. It was hung in the room where his body lay in state, carried before his bier at his funeral, and is now the boast of the Vatican. The two-fold action in this picture indicates the miseries of human existence and the source of consolation.

Stanze of Raphael, a series of four rooms in the Vatican, containing the most beautiful and interesting specimens of fresco painting in existence. Three of these rooms, the Borgo, School of Athens, and Heliodorus, were painted by Raphael's own hand. The fourth, the room of Constantine, was finished by his pupils after his death.

CORREGIO (B. 1493; D. 1534).—Antonio Allegri, called Corregio, from his birthplace, was the most original of painters, and one of the greatest. He brought the art of foreshortening to perfection, and united with it the most delicate gradation of light and shade, and the most exquisite coloring. His style was his own, almost unaffected by all who went before him. Most of his work was done at Parma, where his wonderful frescoes show the extreme effects of foreshortening, and his perfect mastery of chiaro-scuro.

La Notte, representing the adoration of shepherds at night, is considered his masterpiece, and is in the Dresden Gallery. Only the

unearthly splendor emanating from the head of the Infant illumines the rough stable, the rugged features of shepherds, and the divine beauty of the Virgin.

The Marriage of St. Catharine, is a favorite subject with this artist. The best known representation is in the Louvre, Paris; but the most beautiful is in the National Museum, London.

Corregio's Frescoes, executed with but little aid from his assistants, are in the dome of the Cathredral at Parma, and are the most perfect specimens of his peculiar art. In the center of the dome is represented the Assumption of the Virgin—the Madonna ascending to heaven, the Christ descending to meet her, while all around is a rejoicing host of saints and angels. Lower, in a circle, stand the apostles gazing; and lower still Genii, bearing candelabra and swinging censers. Lunettes below contain figures of the four Evangelists, that of St. John being first. The whole composition is full of glorious life. A few of the cartoons for the frescoes, prepared by his own hand, are in the British Museum, London.

GUIDO RENI (B. 1575; D. 1642), born at Bologna, was of the school of Caracci, but was said to have three styles—one after the manner of Michael Angelo; another after Caracci, considered his best; the third, his "silvery style," from its greys, but which soon degenerated into insipidity. His aim, from early life, was to raise the art of painting from the low state into which it had fallen under the naturalistic school or "poetry of the repulsive," by presenting models of surpassing grace and beauty. This he did by idealizing his human models; hence all his personages are largely repetitions of the same ideal. He was famous for personal beauty, but of dissipated habits, and frequently so reduced by gambling as to sell his work by the hour to dealers who stood by him to carry off the pictures, still wet from his brush.

Aurora, a celebrated frescoe in the Rospigliosi Palace, Rome, is considered his finest work. The goddess is strewing flowers before the chariot of Phœbus, attended by female figures representing the Hours.

Beatrice Cenci, one of the best known pictures in the world, through its numerous copies, is in the Barberini Palace, Rome. It is said to have been taken the night before her execution, the termination of the tragedy of the Cenci family.

St. Michael and the Dragon, sometimes termed the Catholic Apollo, is in the Church of the Capuchins, Rome. Titian said of this figure, "It was in vain to search for his resemblance here below, so I was forced to make an introspection into my own mind, and into the ideal of beauty which I have formed in my own imagination." It is the perfection of beauty and grace, and the coloring is very brilliant.

RUBENS (B. 1577; D. 1642).—Peter Paul Rubens, born at Siegan, Belgium, possessed splendid talents, being considered the greatest painter of the Flemish school, and known as the "Prince of gentlemen." His consummate excellence lay in his execution and coloring, but it is brought as a reproach against his work, that even his noblest characters are but big, brawny red and white Flemings. He was a very prolific painter, nearly four thousand pictures and sketches being attributed to him and his scholars.

The Battle of the Amazons, one of his most famous mythological pictures, is in the gallery at Munich. It is the only battle piece that can compare with Raphael's "Battle of Constantine." "The women are driven back by the Greeks over the river Thermodon; two horses are in savage combat on the bridge; one Amazon is torn from his horse; a second is dragged along by a sable steed, and falls headlong into the river, where others are swimming and struggling."

The Kermess, or Peasant Festival, in the Louvre, Paris, was the introduction of the class called *genre* paintings, in which this school has ever been preëminent. In it nearly a hundred peasants are represented enjoying themselves in true village style, dancing, shouting, singing, talking and love-making.

The Descent from the Cross, Rubens' masterpiece, is in the Cathedral at Antwerp. It is distinguished by luminous coloring and correct drawing, and regarded as a wonderful monument of the daring genius of the painter. Its defects are held to be "the bustle of inci-

dents," and a too exact delineation of merely physical agony, making it a human tragedy, not a divine mystery.

REMBRANDT (B. 1606; D. 1669).—Rembrandt Van Rhyn, born near Leyden, Holland, was the most illustrious painter of the Dutch school. Illiterate, he spent his life among the lowest ranks of society, but still possesses a vigorous picturesqueness, aided by beautiful coloring and wonderful use of light and shadow. The most material of painters, he still gives a thrill of weird terror, due in part to his choice of subjects. He excelled in etching as well as painting.

The Lesson in Anatomy, considered his best work, is in the National Gallery at the Hague. It represents a surgeon and his pupils dissecting a corpse. What is supposed to be the original study for this picture was exhibited at Louisville in 1883-84.

The Night Watch, a famous patriotic picture in the Museum at Amsterdam, represents a platoon of the Civic Guard, patrolling the streets of Amsterdam. It contains twenty-six life size figures.

The Good Samaritan, in the Louvre Gallery, Paris, is treated in truly Dutch style. Every figure is a reproduction of Rembrandt's every day life—the inn landlady, the dirty peasants carrying the traveler, and even the Good Samaritan himself, who is only distinguished by his turban, and purse open in his hand.

CARLO DOLCI (B. 1616; D. 1686), born in Florence, was distinguished for gentleness, grace and delicacy in his treatment, and also for the intellectual expression of his heads, and peculiar ivory-like flesh-tints. He was a prolific painter, but carried his finish to the brink of affectation. He is the last of the great Italian painters, and the art had commenced its decay, even with him.

Saint Andrew, the best of his historical pictures, is in the Pitti Palace, Florence. Lost in prayer the Saint kneels before the cross of martyrdom, while his savage executioners stand by, wildly gesticulating.

The Magdalene, in the Corsini Palace, Rome, represents the penitent, lying at the mouth of the cave.

Portrait of Carlo Dolci, in the collection of the Earl of Radnor, Longford Castle, England, represents the artist as holding another profile portrait of himself in his hand. It is finely executed.

MURRILLO (B. 1617; D. 1682).—Bartholome Estevan Murillo, born in Seville, Spain, was the greatest of Spanish painters. Without the culture given by the study of the Italian masters, he left abundant proof of his original genius. He is said to have covered more canvas than any other painter, yet without tiresome repetition. In early life he painted from common life, but later almost exclusively religious subjects. A thorough Spaniard, his pictures are all of Andalusian type, his Virgins are Spanish maidens, his Holy Child a Spanish babe.

The Return of the Prodigal Son, in the Vatican, Rome, was painted at the zenith of his career, and afterward presented to Pope Pius IX, by Queen Isabella, of Spain.

St. Anthony, of Padua, in the Cathedral of Seville. It has a romantic history. In 1876 the figure of St. Anthony was cut from the canvas, while hanging in the Cathedral. It was brought to New York, and purchased by Mr. Schauss, who restored it to the Spanish Government, refusing all remuneration, but accepting the decoration of the Order of the Golden Fleece.

St. Elizabeth, of Hungary, one of eight pictures painted for La Caridad, the hospital of St. George at Seville, is now in the Academy of San Fernando, at Madrid. It represents the beautiful queen as tending the sick and crippled poor in her own palace, thus turned into a hospital.

No. 3. Portrait, by J. W. Alexander.

No. 15. His Last Will and Testament, by W. J. Baer.

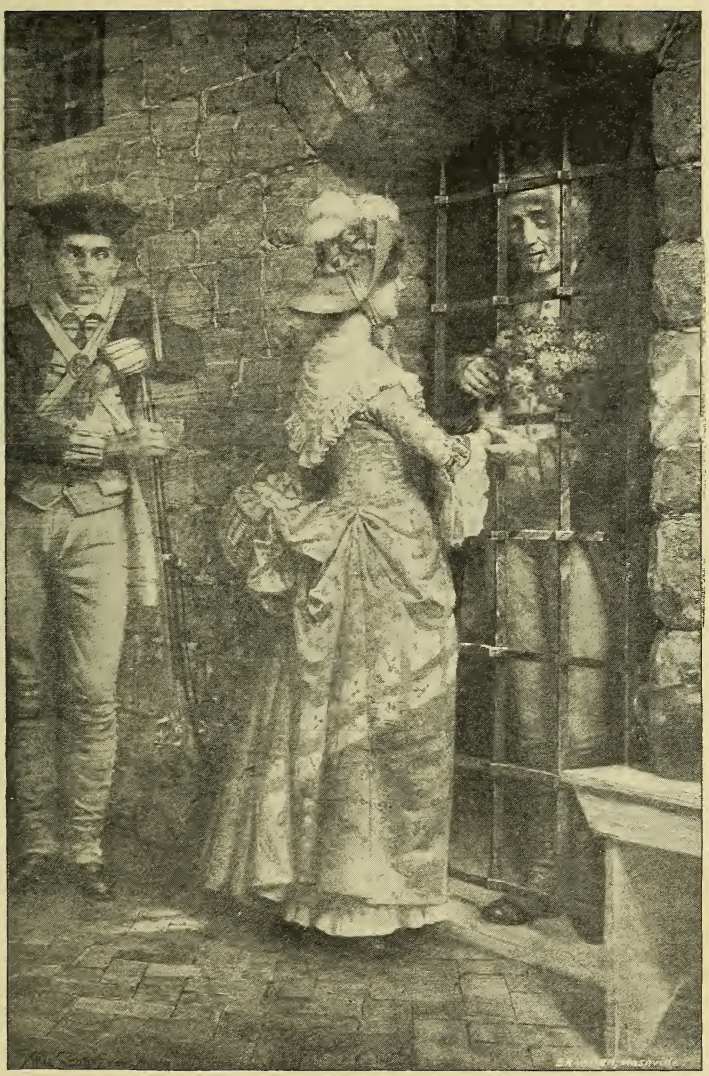
No. 23. Brother and Sister, by Cecilia Beaux.

No. 45. Lawn Tennis Club, by F. A. Bridgman.

No. 52. Shucking Corn, by Maria Brooks.

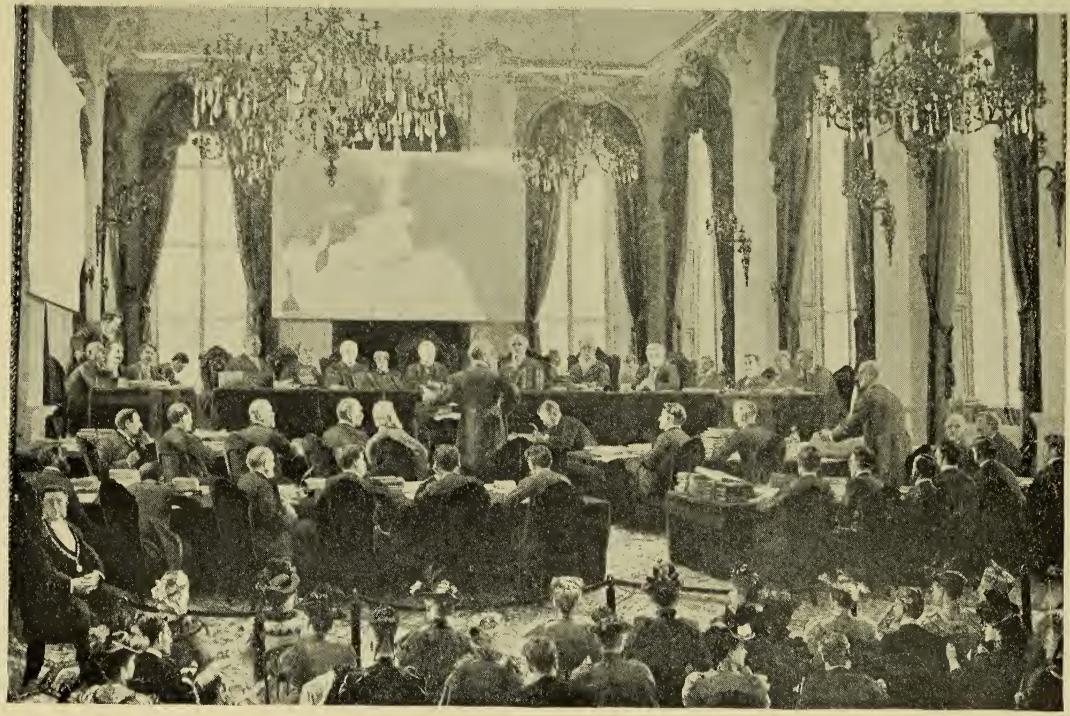
No. 54. Heels over Head, by J. G. Brown.

No. 131. Fishermen's Departure, by Louis Paul Dessar.



No. 156. A Daughter of the Revolution, by De Scott Evans.

No. 181. Load of Poppies, by Abbott Graves.



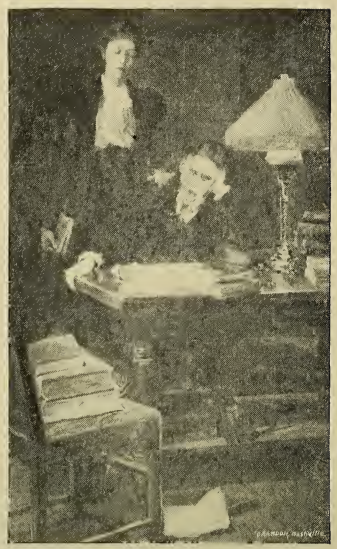
No. 190. The Behring Sea Arbitration Court, by Carl Gutherz.

No. 206, Lombard Bleachery, by Herman Hartwick.

No. 95. Herding the Cows, by E. I. Couse.

No. 212. New England Foxhounds, by C. H. Hayden.

No. 216. In a Studio, by Mary B. Hazelton.

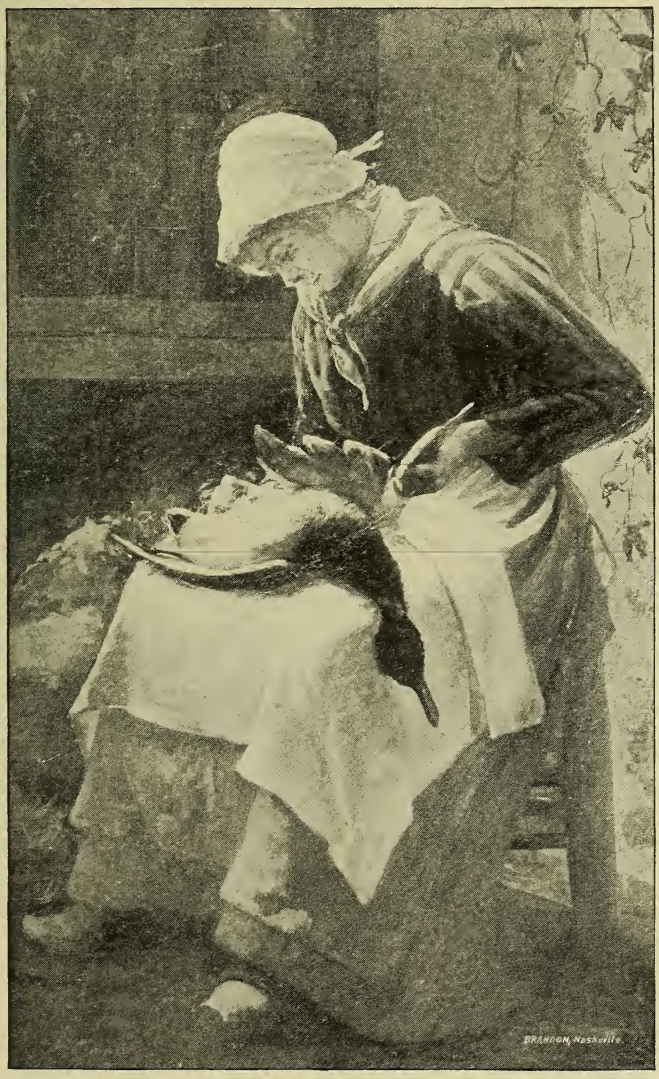


No. 219. The Muse, by Albert Herter.

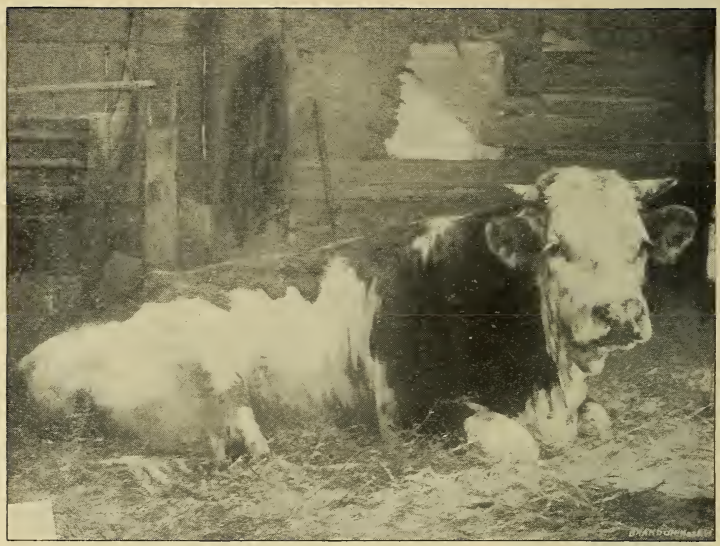
No. 236. Holiday Occupation, by Lucy D. Holm.

No. 293. Our Daily Bread, by J. B. Longman.

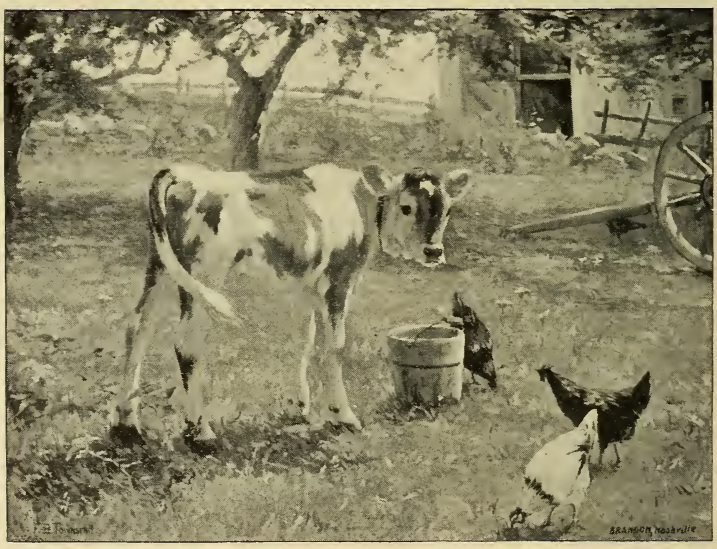
No. 265. Desire, by Sergeant Kendall.



No. 268¼. Supper Time, by Anne E. Klumpke (addenda).



No. 240. Norman Bull, by Wm. H. Howe.



No. 464. In a New England Orchard, by E. B. Townsend.

No. 270. Violet, by R. Koehler.

No. 414. In the Shadow of the Piazza, by Prosper L. Senat.

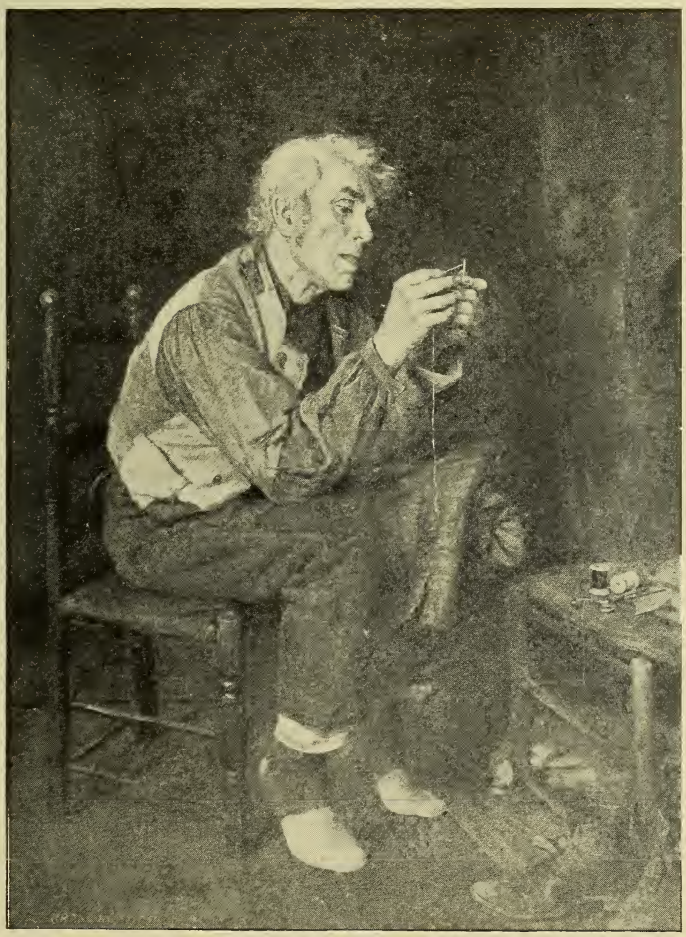
No. 325. Rock Pasture, by J. A. S. Monks.

No. 332. Helping Grandpa, by Henry Mosler.

No. 389. Return of the Fishing Boats, by F. H. Richardson.

No. 445. He Won't Hurt You, by F. L. Stoddard.

No. 418. Garden of Persephone, by Robert V. Sewell.



No. 722. A Stitch in Time, by B. Irwin.

No. 743. Christening Day of the First Born, by Christoffle Bisschop.

No. 746. A Day of Rest, by Alois Boudry.

No. 754. Happy Old Age, by Felix Cogen.

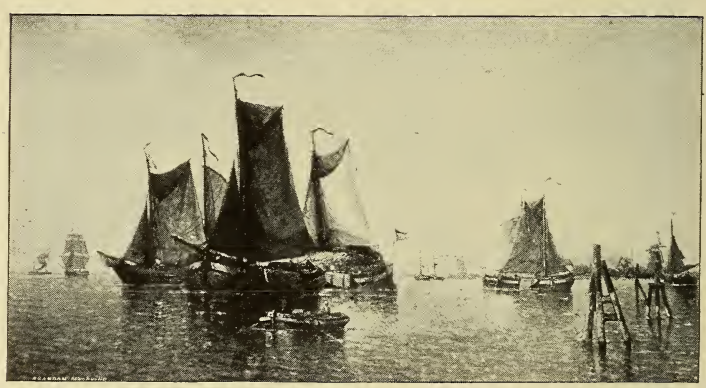
No. 574. In the Tennessee Mountains, by Geo. W. Chambers.

No. 50. Chess Players, by Leon Brunin.

No. 761. Autumn Afternoon, by Victor Gilsoul.

No. 791. Spanish Fury at Antwerp, by Karel Ooms.

No. 759. The Truants, by Edgard Farasyn.



No. 787. A Calm on the Scheldt, by August Musin.

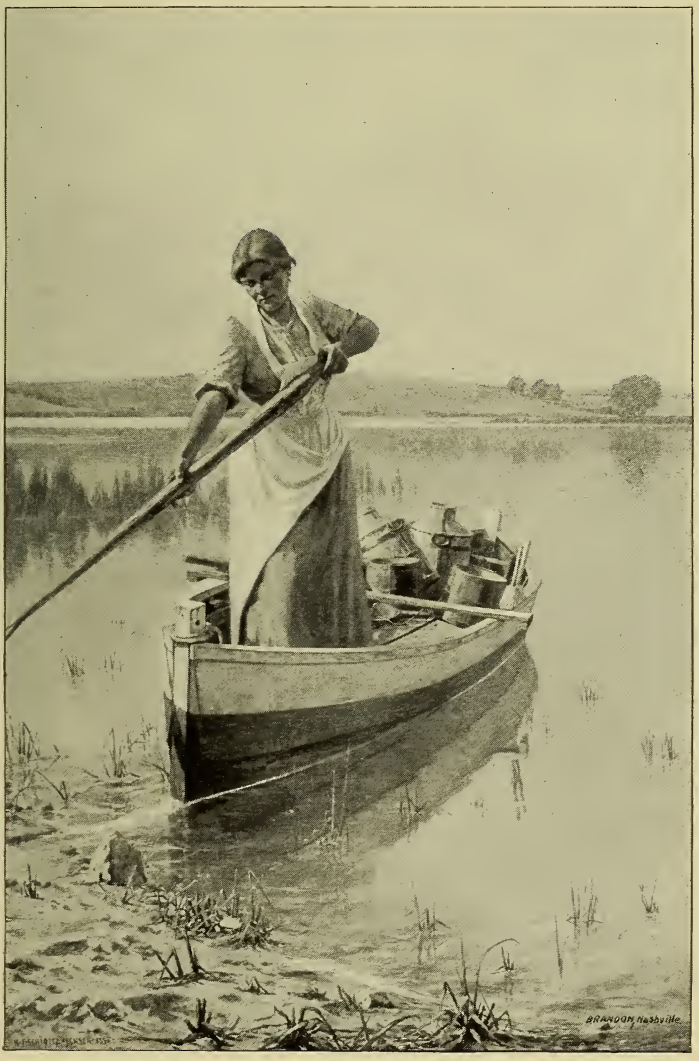
No. 771. A Race for Life, by John F. Hulk.

No. 803. Bride of Beverland, by Therese Schwartze.

No. 764. Landscape near The Hague, by W. Hamel.

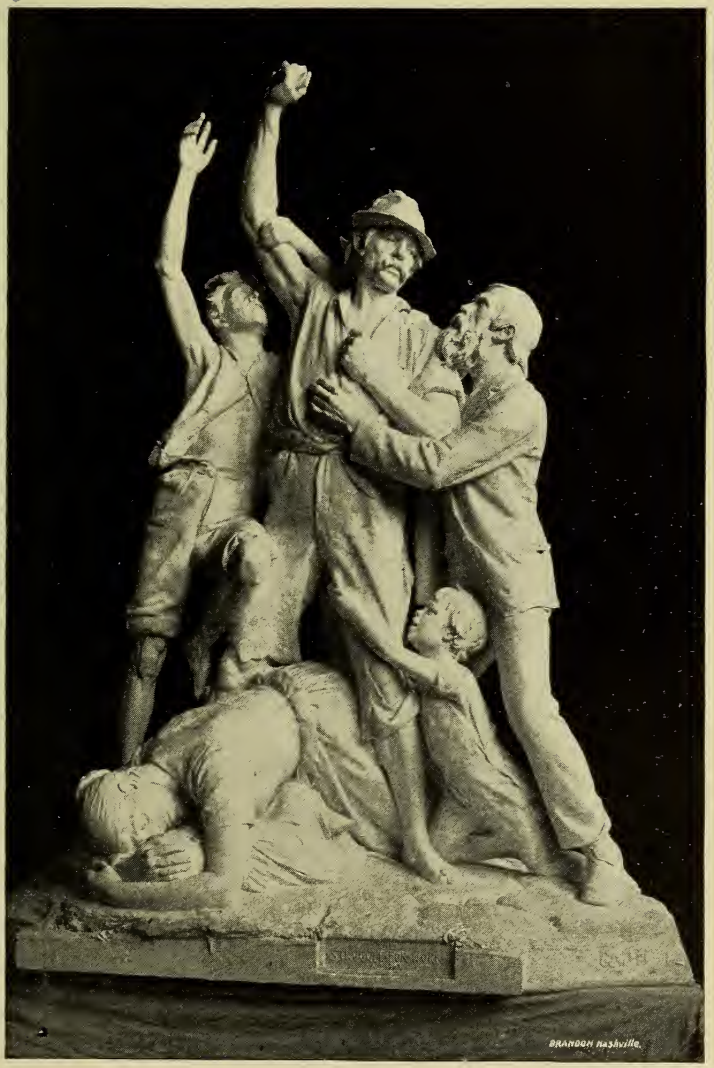
No. 807. The Ox, by J. W. Sluiter.

No. 839. Twilight, by A. Edward J. Rosenberg.



No. 840. Going a-Milking, by Jensen N. F. Schiottz.

No. 859. Due Rest, by Jean Charles Cazin.



No. 962. The Struggle for Work, by Johannes Gelert.

No. 978. Mermaid, by Guseppi Moretti.

No. 983¾ The Twins, by Bessie O. Potter.

No. 393. On the Brow of the Hill, by H. Leon Roecker.

No. 848. Evening at the Shore, by G. T. Wallen.

No. 538. The Little Visitor, by Frances C. Jones.

No. 553. A Masquerade, by A. Moreau.

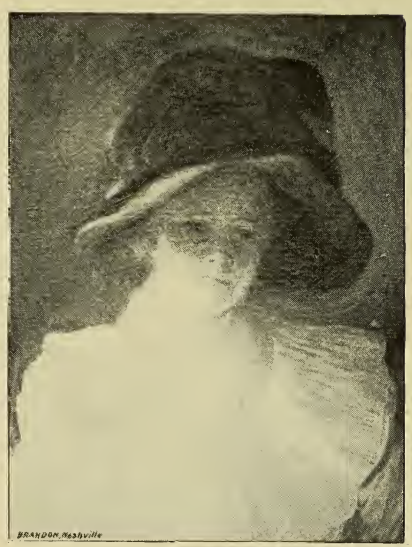
No. 575. Wash Day, by Charles C. Curran.

No. 433. Low Tide, by E. T. Snow.

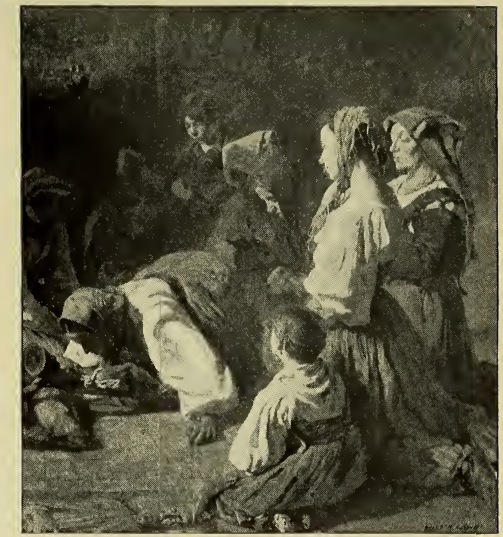
No. 452. The Lost Trail, by J. B. Sword.

No. 701. In the Pasture, by Jules Dupre.

No. 681. Le Dejeuner, by Wm. A. Bouguereau.



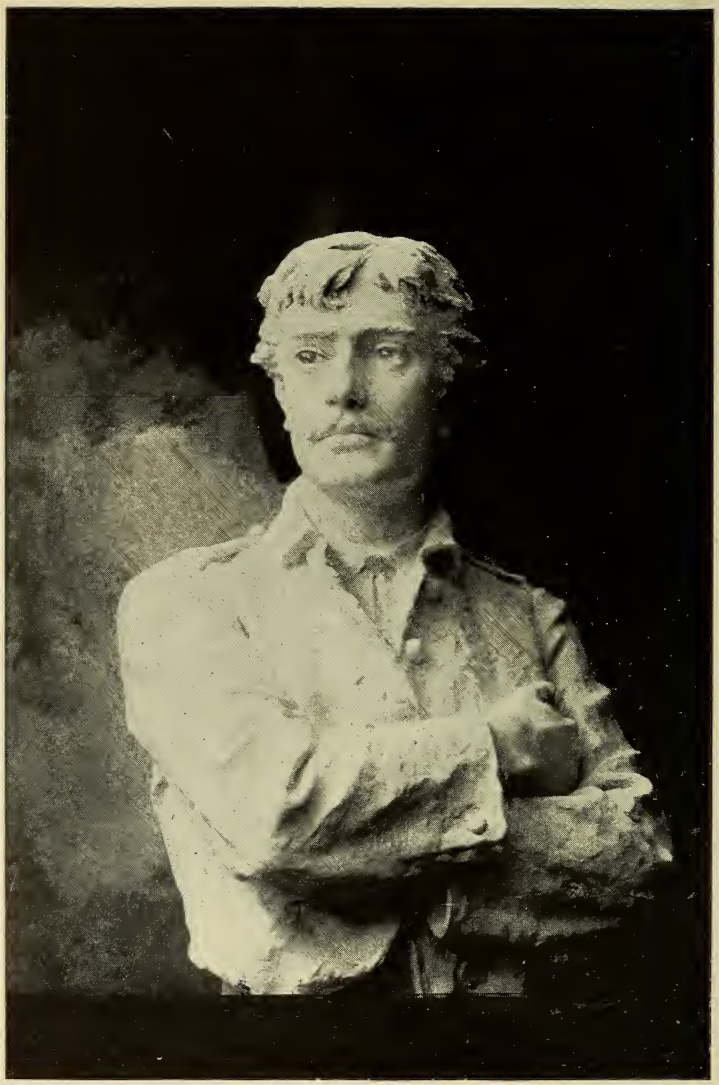
No. 457. Rosemary, by E. C. Tarbell.



No. 679. Good Friday, by Elizabeth Nourse.

No. 654. The Pet Cat, by L. Sturm.

No. 593. The Longshoreman's Noon, by J. G. Brown.



No. 1002. Sam Davis, by George Julian Zolnay.

How to Study a Picture.

The art critic who deals merely in technical terms and phrases, has done little for the laymen in art and less for the artist. The former does not comprehend him, and the latter, as a rule, will not credit him with a knowledge of art. But if one layman will help another to view a picture in order that the skill of the artist and the beauties of his work may be appreciated, a great service will have been rendered.

All works of art are visible thoughts. Pictures are painted language. The artist uses his genius to portray the beauties of nature or form, and his brush becomes the instrument to convey the light and shade of his lofty language. Having once interpreted this language, the layman learns to love his art.

We do not speak of "American," "French," "German" or "Italian" art because of the painter's nationality, but because the local characteristics of these countries are stamped on their art productions. What language is to the mind, art is to the soul. The one opens the way to knowledge, the other stamps its elevating influence upon the heart.

In viewing a work of art, we should endeavor to lay aside all prejudice as to "School." Whether it be "Impressionism" pure, or the "Old or Academic School," the artist has painted to please, and it is our duty to meet him half way and determine wherein he has succeeded. We linger long over pictures whose subjects appeal to us, but there may be much of art even in an unpleasing subject. It is the lover and student of art who gets enjoyment out of such as these, and who revels in the pleasure that all art gives. We get instruction in art everywhere, by reading all matter pertaining to art and artists, and by a comparison of nature itself with its reproductions on canvas.

A picture should be approached not as something hung to cover space or as an example of any special artist or school, but to discover and enjoy its beauties. The artist has told his story in all completeness, and we should find pleasure in the art language his brush has

written. Law in art is precisely like law in literature—styles change. It is absurd to consider any one style the permanent standard for all people and all time. But it is incumbent upon everyone to cultivate an appreciation for the art of his day, as well as to study that which was produced by the masters of former generations. To do this, all prejudice must be laid aside, and a personal independence as to what pleases in style and subject, must be assumed and asserted. We do not want to build homes without art, and where this personal independent enjoyment of art prevails, homes will be beautified with canvases pleasing to the eye and elevating to the mind. Discuss art in all its phases if you will, but buy pictures with the end in view of being benefited by them.

We may not be art critics, but we can learn to love art, and after this love has entered our hearts it will help us to judge and reverence a picture and determine its worth.

Catalogue

Tennessee Centennial Exposition

Fine Arts Department

Many of the works are for sale

Prices may be obtained of those having charge of the Catalogue desks, or Superintendent of the Gallery. The ART DEPARTMENT hopes that generous purchases may be made.

SECTION 1

PAINTINGS BY AMERICAN ARTISTS

(LIVING AT HOME AND ABROAD)

ALLEN (Thomas) — Boston

No. 12 Commonwealth Avenue.

Born, St. Louis. Pupil of Royal Academy Fine Arts at Dusseldorf, Germany.

Member of Jury, Chicago, 1893; member of Jury of Awards, Chicago, 1893.

Awards and Honors: Silver Medal at Boston.

Associate National Academy of Design, Society of American Artists; President of the Paint and Clay Club; President of Boston Society Water Color Painters.

He is a careful, earnest and poetic painter, a close student of nature, and a sympathetic lover of animals. Mr. Allen was a member of the Jury of Awards at the World's Fair in 1893, and is one whose judgment in art matters is of international note. Is a member of Jury of Awards for Tennessee Centennial.

4 Herd of Jerseys.

5 Pond.

(Near Montauk, Long Island.)

6 Late Afternoon, Swamp-Scott, Mass.

ANSHUTZ (Thomas P.) — Philadelphia

No. 201 South Tenth Street.

Born, Newport, Ky., 1851. Studied in New York, Paris and Philadelphia.

Member of the Faculty of the Pennsylvania Academy of Fine Arts since 1881.

7 A Drizzle.

8 The Oil Wharves.

9 Fishermen.

A Sketch.

10 Gloomy Day.

BACON (Henry)

Born, Haverhill, Mass. Pupil of Cabanel and l'Ecole des Beaux Arts.
Exhibited, Salon, 1870, 1875, 1876, 1878.

11 The Bandit.

BACON (Julia) Jamaica Plains, Mass.

Prince Street.

Born, Boston, Mass. Pupil of E. C. Tarbell.

12 Westminster Abbey.

13 Venice.

BAER (Wm. J.) New York

No. 90 Grove Street.

Born, Cincinnati, O. Pupil of Royal Academy, Munich. Studied also in England, Italy and Holland.
Awards and Honors: Four Medals from the Royal Academy, Munich; also Medals from Boston and New York.

14 In a Strange Land.

15 His Last Will and Testament.

The finish of this picture is as fine as the characterization is strong. The artist, one of the ablest of academicians, has given dramatic expression to the emotions of the old man, who, conscious that his end is near, is providing for those to be left behind.

BAIN (Harriet F.) Kenosha, Wis.

Born, Kenosha, Wis. Pupil of Art Students' League, New York; Art Institute, Chicago, and Raphael Collin, Paris.

16 October Morning, France.

A charming bit of landscape in which the departure of summer is beautifully illustrated.

BAIRD (William) — Paris, France

No. 9 Rue Duperre.

Born, Chicago, Ill. Pupil of M. Adolphe Yvon.

17 The River Marne.
(Near Champigny.)

18 The Village Brood.

BANCROFT (Mrs. Lena T.) — Boston

No. 3 Grundemann Studios, Clarendon Street.

Born, Maine. Pupil of Museum of Fine Arts of Boston and the Art League of New York.

19 Button Chrysanthemums.

BARBER (J. Jay) — Columbus, Ohio

No. 87 Wesley Block.

Born, Sandusky, Ohio. Self-taught.

Awards and Honors: Diploma at Cotton Centennial Exposition, New Orleans, 1884, 1885.

Member of American Art Association and New York Artists' Guild.

20 Beside the Waters Still.

BARNARD (Edward H.) — Boston

No. 23 Irvington Street.

Born, Belmont, Mass., 1855. Pupil of John B. Johnson and at the Museum of Fine Arts, Boston; Boulanger and Lefebvre and R. Collin, Paris.

Awards and Honors: Medal for Portraits at the Massachusetts Mechanics' Association; Medal for Landscape from same Association.

21 River Weeders (Morning.)

22 Looking Up the Valley (Afternoon.)

Mr. Barnard is not ultra impressionistic, but he belongs to that school. His work shows a high order of merit and much painstaking in execution.

BEAUX (Miss Cecilia) — Philadelphia

Born, Philadelphia.

Awards and Honors: Mary Smith Prize four terms, Philadelphia Academy of Fine Arts; Gold Medal, Philadelphia Art Club, 1893; Dodge Prize, National Academy of Design, New York, 1893.

23 Brother and Sister.

The attractiveness of childhood is charmingly portrayed in this fine work of art by Cecilia Beaux, who ranks as one of the ablest representatives of the impressionistic school.

BECKWITH (J. Carroll) — New York

No. 58 West Fifty-seventh Street.

Born, Hannibal, Mo., 1852. Pupil of Carolus-Duran, Ecole des Beaux Arts and National Academy.

Awards and Honors: Honorable mention Paris Salon, 1887; Medal Universal Exhibition, 1889.

Member of National Academy, Society of American Artists and American Water Color Society.

24 The Christian Martyr.

In the explorations made by the Italian savant, Boldetti, through the catacombs at Rome in the early part of the last century, a tomb was found on the stones of which were carved the words:

"CYRIACÆ DVLCISSIMÆ
DEPOSITÆ IN PACE VIXIT ANNOS
XX IDIBVS MARTIIS."

The sweet Cyriaca, deposited here in peace at the age of twenty, died on the Ides of March. Following these words were chiseled the palm branch — Emblem of Victory in Martyrdom — and above the P. X. "for Christ," while at the left and right were the anchor and dove with the olive branch. Cyriaca is represented in the picture immediately after her death in the Arena, when she is laid in the stone cell of the catacombs with freshly gathered palms in her hands, while the halo of immortality surrounds her head.

BELL (Ed. A.) — New York

No. 226 West Fifty-ninth Street.

Born, New York. Pupil of Loefftz, Munich.

Awards and Honors: Bronze Medal at Paris, New York, and the Halgarten Prize.

25 Study Portrait in Gray.

BENSON (Frank W.) Salem, Mass.

Born, Salem, Mass. Pupil of Boulanger and Lefebvre.

Awards and Honors: Medal World's Columbian Exposition; Shaw Fund Prize, Society of American Artists, New York; The Ellsworth Prize, Chicago; the Clark Prize, National Academy, New York; the Jordan Prize, Boston; the Art Club Prize, Boston.

Member Society of American Artists.

Frank W. Benson's name is associated in the public's mind with the studies of lamplight and firelight, in which he has been very successful. He is not only a popular portrait painter, but has eminent qualifications for decorative painting. He was one of the artists chosen to decorate the Congressional Library, where he has painted three octagonal panels for the ceiling and four circular ones for the walls between the windows in the south corridor.

26 Girl Arranging Flowers.

BERGER (Anthony) New York

No. 438 East Eighty-eighth Street.

Born, Frankfurt, Mo., 1832. Pupil of Staedelehe Institute. Teacher free-hand drawing class of the General Society of Mechanics and Tradesmen.

Awards and Honors: Received Silver Medal for the best landscape in 1857 at the American Institute, New York.

Member Albrecht Durer Society, New York.

27 President Lincoln Reading the Bible to his Son Tad.

In 1864, when Mr. Berger was a partner of M. B. Bradys, a well-known photographer of Washington, Mr. Lincoln sat for his portrait. While in the studio, the President called his son Tad to his side, and read to him a passage from a book held in his hand. The artist taking advantage of the opportunity, and without the knowledge of the President, took a negative of him in this position. It was from this negative and from the artist's vivid recollection of Mr. Lincoln that the above picture was painted. It was for the first time exhibited in 1896 in the Carnegie Art Gallery, where it occupied a prominent position; it is pronounced a very fine portrait.

BISSILL (E. J.) — Philadelphia

Pupil of Jerome.

An American artist who studied in the best art schools of Europe and America. He is distinguished for his realistic figure and landscape painting.

28 Old Letters.

29 Head.

BIXBEE (Wm. Johnson) — Boston

No. 4 Alden Court.

Born, Manchester, N. H., 1850.

Member of Boston Art Club; the Boston Society of Water Color Painters.

30 The Restless Sea.

BLAKE (J. E.) — Cincinnati

31 Farm in Dakota.

BLANEY (Dwight) — Boston

Born, Brookline, Mass.

Member Boston Water Color Club and New York Water Color Club.

32 In the Studio.

33 The Birches.

BLASHFIELD (Edward H.) New York

No. 58 West Fifty-seventh Street.

Born, New York City, 1848. Pupil of National Academy of Design, Bonnat, Paris.

Member of Society of American Artists. Member of the National Academy of Design.

34 Christmas Bells.

35 Angel with a Sword.

Lofty and poetic in conception, vigorous in drawing, graceful and powerful in movement, Mr. Blashfield is deserving the recognition accorded him as an artist of genius. The "Christmas Bells," a splendid delineation of exhuberant joy, is representative of his style, as is the "Angel with a Sword," an heroically beautiful figure, clad in fire and winged with flame, holding with executive majesty a sword at white heat. The terrible force and beauty of angelic indignation is strongly interpreted and well sustained.

BOLMAR (M. de Forest) New York

No. 222 West Twenty-third Street.

36 Late Evening.

BONSALL (Elizabeth F.) Philadelphia

No. 1334 Chestnut Street.

Born, Philadelphia. Pupil of Academy Fine Arts, Pennsylvania; Collin, Courtois and Girard, Paris.

Awards and Honors: First Tappan Prize, Academy Fine Arts; Mary Smith Prize, Pennsylvania Academy of Fine Arts, 1888 and 1897.

37 Consolation.

38 Their Midday Meal.

BOULSON (E. W.) Philadelphia

No. 1707 Chestnut Street.

Born, Philadelphia.

39 A Dull Day.

The Artist has succeeded in depicting in an admirable manner a "grey," dull day — one of those days when nature seems to have stripped the earth of all but gloom.

40 Landscape.

BRANSON (Lloyd) Knoxville, Tenn.

Gay Street.

Born, Knoxville, Tenn. Studied at the National Academy of Design.

Awards and Honors: Exhibitor at the National Academy of Design and Medal at Atlanta.

41 After the Bath.

Mr. Branson has shown creditable skill in refinement of finish and perfection of flesh tints.

BRECKENRIDGE (H. H.) Philadelphia

No. 1709 Chestnut Street.

Born, Leesburg, Va. Pupil of Pennsylvania Academy Fine Arts Bouguereau, Ferrier and Doucet, Paris.

Awards and Honors: Medal at Atlanta Exposition in 1895.

Secretary of the Faculty and Instructor in the Pennsylvania Academy Fine Arts; member of the Philadelphia Art Club and Philadelphia Sketch Club.

42 The Lantern.

43 Twilight.

BRIDGEMAN (F. A.) Paris, France

No. 146 Boulevard Malesherber.

Born, Tuskegee, Ala. Pupil of J. L. Gerome, of the Classicist School.

Awards and Honors: Gold Medal, 1877; second class, 1878, (Paris Universal Exposition) Legion of Honor; Silver Medal, 1889; second class Medal, Munich, 1891; second class Medal at Berlin, 1892; first class Medal at Antwerp, 1894.

National Academician, New York; member of Society of American Artists, etc.

"Mr. Bridgeman traveled in 1872 to Algiers and Egypt, and then became the painter of these regions, not alone of their present population, but of the classical past as well. His 'Burial of the Mummy' won the Gold Medal at Paris in 1878, and in 1881 he was able to bring together three hundred and thirty pictures of the East at an exhibition in New York. He delights in white draperies, dark skin tints, gleaming marble and keen blue atmosphere. His pictures are judiciously composed, deftly carried out and exceedingly pretty in detail."—Muther.

44 Women at the Cemetery.

45 Lawn Tennis Club.

This is a departure from the Eastern subjects usually selected by Bridgeman. He seems to have dipped his brush in sunshine and painted his figures with the fresh color and beauty of the flowers. The picture is full of vigorous youth and grace and healthful enjoyment.

46 Silence of the Evening.

47 At the Close of Day.

48 Village of Tolga.

BROOKE (Richard N.) Washington

No. 1700 Pennsylvania Avenue.

Born, Warrenton, Va. Pupil of Pennsylvania Academy of Fine Arts, Leon Bonnat, Paris, and Benjamin-Constant.

Member of Society of Washington Artists.

49 A Quiet Corner.

BROOKS (A. F.) — Chicago

No. 26 Van Buren Street.

Born, Williamsfield, Ohio. Pupil of Edwin White and Carolus-Duran.

50 Primrose Way.

BROOKS (Maria) — New York

No. 58 West Fifty-seventh Street.

Born, Barnes, Middlesex, England. Pupil of South Kensington and Royal Academy Schools, London.

Awards and Honors: Medals at Crystal Palace, Kensington, two gold and one silver; six bronze and three International Exhibition awards. Diploma, South Melbourne.

Miss Brooks is versatile in style and harmonious in color, skillful in craftsmanship, expressive and full of sentiment in execution.

51 Shelling Corn.

52 Shucking Corn.

BROWN (C. Emerson) — Boston

No. 32 Grundemann Studios.

Born, Bernly, Mass. Pupil of William Adams.

Member of Boston Art Students' Association.

53 Twilight.

BROWN (J. G.) — New York

No. 51 West Tenth Street.

Born, England. Pupil of Robt. Scott Lander, William B. Scott, England, and of Thomas Cummings, New York.

Awards and Honors: Honorable mention, Exposition Universelle, Paris, 1889; Silver Medal (twice) Mechanics' Institute, Boston; Bronze Medal, California and Atlanta.

Member of the National Academy; President of the American Water Color Society, New York; International Jury of Awards, World's Columbian Exposition, Chicago, 1893; and honorary member Salamagundi.

When twenty-two years of age, J. G. Brown came to New York city, where his professional life for the most part has been passed. He began his career in portraiture, and was especially successful with children; but his greatest achievements are his compositions representing the various scenes and types of child-life in the city streets. He was the first in this country to direct public attention to the possibilities of low life in genre. The features that especially characterize Mr. Brown's art are simplicity and naturalness. His productions are distinctively American in thought and subject.—Encyclopedia Iconographic.

54 Heels Over Head.

55 The Gang.

56 The Last Edition.

BROWNE (Matilda) — New York

The Strathmore, Broadway and Fifty-second Street.

Born, Newark, N. J. Pupil of Carlton Wiggins, Julian Dupre, and H. S. Bisbing.

Honorable mention, at the World's Fair, Chicago.

57 Noontime.

BUDWORTH (Will. S.) Mt. Vernon, N. Y.

No. 615 South Eighth Avenue.

Born, Brooklyn, N. Y. Self-taught.

58 Close of Day.

59 The Shore Eastchester Creek.

BURBANK (E. A.) Chicago

No. 26 East Van Buren Street.

Born, Harvard, Ill. Pupil of Toby Rosenthal, Munich, Germany, and Academy of Design, Chicago, Ill., Paul Nauen.

Awards and Honors: The Yerkes first prize, 1892; Medal and honorable mention at Atlanta, Ga., 1896.

Member of the Cosmopolitan Art Club, Chicago, Ill.

Burbank has caught the spirit and character of the negro race as well as the shine of their dusky countenances.

60 Had Enough.

A typical Southern scene, remarkably true to life.

61 German Drinking Krugs.

62 Reading.

This picture finely expresses the pride of the old mammy in her ability to read the Scriptures.

BURGESS (Ida J.) Chicago

No. 900 Marshall Field Building.

Born, Chicago. Pupil of Walter Shirlaw, New York, and L. O. Merson, Paris.

63 During Mass in Normandy.

64 Story of Peacock's Feather.

BUTLER (Ed. S.) Cincinnati

No. 14 East Third Street.

Born, Cincinnati, Ohio. Self-taught.
Member of the Cincinnati Art Club.

65 October on the Mahketewah.

An autumn scene of nice coloring, pleasant and restful to the imagination.

CALDWELL (Eleanor B.) Pittsburgh

No. 245 Fourth Avenue.

Born, Wheeling, W. Va. Pupil of Benjamin-Constant, Callot, Edw. Borde, Paul Delance.

66 Head of Beggar.

(Island of Capri.)

67 Sketch of Sea off Gloucester, N. C.

CALLOWHILL (J.) Boston

68 A Bend on the Penitgewasset.

CARL (Kate A.) Neiully, Paris, France

Born, New Orleans, La. Studied art in Paris at the Academie Julian ; also, under Courtois, and others.
Awards and Honors: Received honorable mention, 1890. Made Chevalier of the Legion of Honor, 1896.

69 Portrait.

(See loan collection.)

CARISS (H. T.) — Philadelphia

Art Club.

Born, Philadelphia. Pupil of Academy of Fine Arts of Pennsylvania.

70 Oath of Allegiance at Valley Forge.

The artist has taken for his subject one of the most dramatic incidents in the War of the Revolution. The portraits of Washington and the great Generals of the army are of historic value. The spirited enthusiasm of the thrilling and decisive moment is patriotically conceived and ably interpreted.

CHAMPNEY (J. Wells) — New York

No. 96 Fifth Avenue.

Born, Boston, Mass. Pupil of Edward Frere and the Antwerp Academy, Belgium.

Associate member of the National Academy of Design; American Water Color Society.

71 In His Name.

CHAPMAN (Carleton T.) — New York

No. 58 West Fifty-seventh Street.

Born, New London, Ohio. Pupil of Art Students' League, New York; National Academy of Design; Academie Julian, Paris.

Awards and Honors: Medals at World's Fair, Chicago; Silver Medal, Boston; Silver Medal at Atlanta.

Member of the Society of American Artists; American Water Color Society.

72 East River Piers, New York.

A picture full of the life and activity one would expect to see along the piers of a great metropolis.

73 Winter on the Sound.

CHASE (M. M.) — Aurora, Ill.

No. 170 South Fourth Street.

Born, Indianapolis, Ind.
Member of Palette Club.

74 A Broken Melon.

Tempting to the eye and the palate. The artist shows skill in still life work.

CHURCHILL (W. W.) — Boston

75 Lamplight.

American artists excel in fine effects of light; Churchill has rendered the glow of the lamp strongly and effectively.

CLARK (Arthur T.) — Boston

Born, Boston. Pupil of Henry Sandham, Boston.

76 Over the River.

77 Clump of Birches.

CLARK (Peyton Neal) — Louisville

Born, Richmond, Va., in 1855.
Not an artist, but Chairman of Jury of Selection for the Tennessee Centennial.
Member of Polytechnic Society of Kentucky, the Filson Club, Virginia Historical, and other similar organizations. He is ex-President of, and one of the honorary members of, the Commercial Club.

Mr. Clark early displayed a taste for art, and has for many years kept in touch with the art centers of the world. He refers to his own art compositions as amateurish, although his decorative work, the most notable being the designs, scenery and pageants of the Satellites of Mercury, secured wide attention.

CLARKE (Thos. Shields) — New York

No. 343 West Seventy-seventh Street.

Born, Pittsburgh, Pa. Pupil of Gerome and Danyon Bouveret.
Awards and Honors: Medals at Berlin, Madrid, Chicago World's Fair, San Francisco and Atlanta.

78 A Gondola Girl.

Good in drawing, technique and colors.

CLARKE (Walter) — New York

No. 37 West Eighty-fourth Street.

Born, Brooklyn, N. Y. Pupil of George Inness.
Member of the Water Color Club.

79 A Vision of the Night.

A strongly realistic scene from Modern Life.

CLOSSON (Wm. B.) — Boston

No. 160 Boylston Street.

Born, Thetford, Vermont.
Awards and Honors: Honorable mention and Medal, Paris Salon; Medal, International Exhibition, Paris; Medal, Columbian Exhibition, Chicago; Bronze, Silver and Gold Medals, Art Department, Mechanics Institute, Boston.

80 Harvesting Corn.

COFFIN (W. A.) — New York

No. 58 West Fifty-seventh Street.

Born, Allegheny City, Pa. Pupil of Leon Bonnat, Paris

Awards and Honors: Second Halgarten Prize, National Academy of Design, New York, 1886; the Webb Prize for landscape, Society of the American Artists; purchase of the picture, "The Rain," by the Metropolitan Museum; Medal at Paris Universal Exposition, 1889.

Member of the Society of American Artists; Architectural League, New York, and New York Water Color Club; Vice President of the Municipal Art Society, New York.

81 Evening.

(The Somerset Valley, Pennsylvania.)

COFFIN (W. Haskell) — Washington

No. 1502 Twenty-first Street.

Born, Charleston, S. C. Pupil of Robert Hinckley, Master of Portrait Painting, the Corcoran School of Art, Washington, D. C.

Awards and Honors: Honorable mention for portraiture at the Cosmos Club Exhibition, 1896, Washington, D. C.

Member of Society of Washington Artists.

82 Portrait.

83 Portrait.

COHEN (Geo. W.) — New York

No. 146 West Fifty-fifth Street.

Born, New York city. Pupil of J. Lefebvre and Benjamin-Constant; Von Loefftz.

Awards and Honors: Medal Royal Academy, Munich.

84 Southern Lullaby.

CONLEY (Sara Ward) — Nashville

Born, Nashville, Tenn. Pupil of Bouguereau, F. A. Bridgman, and Fearari.

85 Portrait of Elia.

(Model for Bridgman.)

CONNELL (Edwin D.) — Paris, France

No. 33 Rue du Dragon.

Born, New York. Pupil of M. M. Bouguereau, Fleury, and Julian Dupre.

86 Nesles la Vallee.

COOPER (C. C.) — Philadelphia

No. 1224 Chestnut Street.

Born, Philadelphia, Pa. Pupil of Ducet, the Julian School, Paris. *Awards and Honors:* Bronze Medal at the Atlanta Exposition. Member of the Art Club, Philadelphia.

87 A Holland Harbor.

A restful scene, picturesque in subject and pleasing in color.

88 Wool Carder.

A familiar scene in the pioneer days of our country.

89 Old Doorway.

(Germantown, Philadelphia.) An interesting scene finely rendered.

CORNOYER (Paul) — St. Louis

Born, St. Louis. Pupil of Jules Lefebvre, Benjamin-Constant and Louis Blanc, Paris, and the St. Louis School of Fine Arts.

Awards and Honors: First prize at the Exhibition of the American Art Association in Paris 1892, and Gold Medal at the First Annual Exhibition of St. Louis Association of Painters and Sculptors, 1895.

Mr. Cornoyer's style is broad and sympathetic, betraying perfect originality of conception, and a rare knowledge of the treatment of the peculiar half-lights of dawn, early evening and rainy effects.

90 Porte St. Ouen.

91 Avenue d'Maiur.

92 Avenue d'Orleans.

93 A Gray Day at Cahokia.

94 Doorway of St. Marks, Venice.

COUSE (E. Irving) — Arlington, Ore.

Born, Saginaw, Mich. Pupil of Bouguereau, Fleury, Ecole des Beaux Arts, Paris.

95 Herding the Cows.

96 La Soupe.

Two realistic scenes in Brittany, well drawn and fine in color, by one of the best artists of the day.

COWDERY (Eva D.) — Boston

No. 296 Boylston Street.

Born, Richmond, Me. Pupil of R. Collin and G. Courtois.

97 Reverie.

The artist shows exceeding strength in portraiture, as well as good ideas of coloring.

CRANE (Bruce) — New York

No. 939 Eighth Avenue.

Born, New York. Pupil of A. H. Wyatt; studied abroad in 1878 and 1882.

Awards and Honors: The Webb Prize of $300 for the best landscape in the Exhibition of the Society of American Artists, by an American under forty years, for his picture, "Signs of Spring."

Member of the Society of American Artists, American Water Color Society; New York Water Color Society.

98 Springtime.

CRITCHER (Catherine C.) Alexandria, Va.

No. 111 North Alfred Street.

Born, Westmoreland County, Va. Pupil of E. F. Andrews and Wm. M. Chase.

Awards and Honors: Medal at Cooper Institute; Gold Medal of merit at Corcoran School of Art, Washington, D. C.

Member of Society of Washington Artists and Washington Water Color Club; Washington Art Students' League.

99 Fausta.

CROPSEY (Jasper F.) — New York

Hastings-on-the-Hudson.

Born, Rossville, Staten Island, N. Y. Pupil of Nature, and studied two years in Italy and six years in London.

Awards and Honors: International Exposition in London; Medal, the Centennial Exposition in Philadelphia, 1876.

Member of the National Academy of Design, New York. Honorary member Pennsylvania Academy of Fine Arts, and a member of American Water Color Society.

Cropsey's painting is full of points that are new without being entirely foreign or strange to the European eye. It takes the ordinary observer into another sphere and region, while its execution will bear any amount of technical criticism.—London Times.

100 The Mellow Autumn Time.

(Erie Railway scenery on the Rannapo River, Rockland County.)

CURRAN (Chas. C.) — New York

No. 16 West Sixty-first Street.

Born, Hartford, Ky. Pupil of Cincinnati School of Design; National Academy of Design; Art Students' League of New York; Julian Academy, Paris.

Awards and Honors: The third and second Halgarten and Clarke Prizes at the National Academy of Design. Honorable mention at the Paris Salon; Medals at the World's Columbian Exposition and Cotton States Exposition.

Associate of the National Academy of Design; American Water Color Society; Society of American Artists; New York Water Color Club.

Curran is an alert and versatile painter of rustic and fashionable genre.

101 The Silent Night.

A poetic conception, showing a fine command of the subtle effects of night.

102 By the Lake.

A cool, refreshing scene, exquisitely colored.

CURTIS (Alice M.) — Boston

No. 264 Boylston Street.

Born, Boston, Mass. Pupil of William M. Hunt, Frank Duveneck and others. Graduate of Lowell Institute, School of Drawing and Design.

Member of Boston Water Color Club, B. A. S. A.

103 The Stream Royal.

The perspective of this picture is noticeably fine. The flags in the foreground are individual and distinct, and blend into a mass in the distance exactly as they would in nature.

M. L. LITTLETON.

104 A Midwinter Thaw.

105 Among the Hills.

DANA (Chas. E.) — Philadelphia

No. 2013 Delancey Place.

Born, Wilkesbarre, Pa. Studied Architecture at the Royal Academy, Dresden and Munich; Union College, 1865, Civil Engineering; Pennsylvania Academy of Fine Arts.

Awards and Honors: The first Gold Medal for Water Color, Art Club of Philadelphia.

Mr. Dana has established a reputation as a forcible and finished artist. His style is broad and strong

106 Near the Public Gardens.

(Venice.) A fine bit of coloring.

107 The Heart of Venice.

108 In the Mosque of Sultan Hassam.

(Cairo.) Of architectural interest as well as artistic merit.

109 In the Rath-haus, Rothenburg-ob-der.

(Tauber, Bavaria.)

DAVIS (Charles H.) — Boston

Born, Annesburg, Mass. Pupil of Boulanger and Lefebvre.

Awards and Honors: Gold Medal at American Art Association, New York, in 1886 and 1887; prize, $2,000; honorable mention Paris Salon in 1889; Silver Medal at Universal Exposition in Paris in 1889; Palmer Prize, Chicago, 1890, $500; Gold Medal at Mechanics' Fair, Boston, in 1890; Medal at World's Columbian Exposition, Chicago, in 1893.

110 April, Eighteen Hundred.

111 Abandoned.

The old house, the home of many generations, has gone to ruin and has been abandoned by all save a few birds; yet around the scene nature has thrown the charm of the picturesque and the beautiful.

DAVIS-CASSADY (C. S.) Cincinnati

Born, Cleves, Ohio. Pupil of Louis Lutz, George Hopkins and T. S. Noble, Cincinnati.

Awards and Honors: Honorable mention at Cincinnati Art Museum, Chicago and Atlanta.

Secretary and Treasurer Cincinnati Woman's Art Club.

112 From Foreign Parts.

113 Cap-i-t-y, Governor of Zuni.

DANGERFIELD (Elliott) New York

No. 145 West Fifty-fifth Street.

Born, Harper's Ferry, Va.

114 The Lost Sheep.

115 A Resting Place.

116 A Shady Road.

This artist is refreshing in the pleasing bits of shade which he paints with considerable force.

DAWSON (Arthur) Oak Park, Ill.

No. 357 Grove Avenue.

Born, Crewe, England. Pupil of David Law in etching, W. Maris in water color, and I. Baker in oil painting.

Medals and Awards: Bronze Medal, Science and Art Department, England; exhibitor at Royal Academy, Salon, Paris; American exhibitions and Columbian Exposition, Chicago.

Member of Royal Society of Painters and Etchers, London; the Nineteenth Century Art Society; formerly President of the Cosmopolitan Art Society, Chicago.

Mr. Dawson is not only a finished artist, but enjoys the distinction of being one of the best informed judges of "old" masters in the country. (See Francia Loan Department.)

117 Miss Prue Prim.

118 Thanksgiving Evening in the Olden Times.

119 Sally.

DEAN (Walter L.) — Boston

Born, Lowell, Mass. Pupil of Lefebvre, Boulanger, and Oudniot, of Paris and Boston.

Awards and Honors: Medals at Boston in 1886 and 1895; painting purchased by Boston Art Club, 1887; painting purchased for Public Art and Library buildings.

Member of Boston Art Club, Paint and Clay Club, and Boston Society of Water Color Painters.

120 Peace.

Represented by the North Atlantic Squadron in Boston Harbor, with Flag Ship "Chicago" in foreground.

DEBEREINER (George) — Cincinnati

No. 215 West Fourth Street.

Born, Arzberg, Germany.

121 A Vision.

122 Eloquent Silence.

De CRANO (F. F.) — Philadelphia

No. 1520 Chestnut Street.

Born, France. Studied in Paris, London, and Rome.

Member of Philadelphia Art Society and Art Club of Philadelphia.

123 The Garden Party.

124 The Government Point.

(Cape Ann.)

De HAAS (Fred) — New York

No. 51 West Tenth Street.

Born, Brooklyn, N. Y. Pupil of M. F. H. De Haas, National Academy.

125 Bound Out in a Hurry.

De LUCE (Percival) — New York

No. 52 East Twenty-third Street.

Born, New York City. Pupil of Academy of Antwerp and Bonnat, Paris.

Member of American Water Color Society.

126 Tidings from the Sea.

127 Watering the Flowers.

DEMING (Edward W.) — Philadelphia

No. 816 Chestnut Street.

Born, Ashland, Ohio. Pupil of Boulanger and Lefebvre, Tony Robert-Fleury and E. Bouguereau.

128 Indian Horse Race.

DICKSON (M. E.) — Paris, France

Born, St. Louis, Mo. Pupil of Tony Robert-Fleury and Jules Lefebvre.

Honorable mention at Paris Salon, 1896.

129 Mistletoe.

Sadly sweet are the memories associated with the Mistletoe, at at which the young woman is pensively gazing. The letter on the table suggests the absence of the lover who was perhaps present at last mistletoe time.

DESSAR (Louis Paul) — New York

No. 114 West Thirty-fourth Street.

Born, Indianapolis, Ind. Pupil of Bouguereau and Tony Robert-Fleury, Paris; National Academy of Design, New York, and Ecole des Beaux Arts, Paris.

Awards and Honors: Medal from Salon, 1891, picture bought by the French Government in 1893, Medal World's Columbian Exposition.

130 Evening.

131 Fishermen's Departure.

The purple shadows so harmoniously blended in this fine picture are characteristic of the long twilights of Brittany, as are the pathos and piety of the scene peculiar to the toilers of the sea, who frequently go forth never to return. Mr. Dessar paints with feeling and fidelity to nature. He ranks as an artist of foremost ability and individuality M. L. LITTLETON.

DIELMAN (Frederick) — New York

No. 41 West Tenth Street.

Born, Germany. Pupil of Diez and the Royal Academy, Munich. Member of the National Academy of Design and American Water Color Society.

Mr. Dielman ranks high as a genre painter. No artist has done anything better in form and finish than the figure of History in one of the two Mosaics with which Mr. Dielman has decorated the sculptured chimney pieces of Sienna Marble in the Representatives reading rooms of the new Congressional Library at Washington.

132 Law.

133 History.

Design for Mosaic for the new Congressional Library, Washington.

DIENDONIA (Jules A.) — Washington

No. 620 Seventeenth Street.

Born, Brussels, Belgium. Pupil of M. J. Stallaert, John Portaels, and Royal Academy of Brussels.

Awards and Honors: Subsidy from the Belgium Government in 1879, upon the recommendation of the jury of awards for participation in triennial exhibition of said year; the Academy Medal.

Member of the Cercle L'Essor of Brussels and Washington Society of Artists.

134 Ecstasy.

DODGSHUN (Mrs. A. Van Cleff) Chicago

No. 4441 Berkley Avenue.

Born, Jersey City, N. J. Pupil of Geo. H. Smillie, National Academy, New York, Associate member of the Cosmopolitan Art Club, and of the Palette Club, Chicago.

135 Landscape.

The title of "Landscape" to a picture may mean much or little. Deftly handled, it is a subject which appeals to all. Mrs. Dodgshun has given us a familiar scene in a pleasing way.

DOERING (Paul) — Cincinnati

Born, Heipsen, Saxony, Germany. Pupil of Donadini, Dresden, Modern Masters, as Mr. Bier, New York; Prof. Sturn, Dresden; Papperman, Dresden, Germany.

Awards and Honors: Dresden, Germany; Alabama State Fair, 1888, 1890.

Member Art Club, Cincinnati.

136 Cotton Picking in Mississippi.

DOHNE (Pauline A.) Chicago

No. 9 Tree Studio, State Street.

Born, Chicago, Ill. Pupil of Art Institute, Chicago; Pennsylvania Academy of Fine Arts; Boulanger and Courtois.
Awards and Honors: First Yerkes Prize, Chicago Society of Artists.
Member of the Palette Club and Cosmopolitan Club of Chicago.

137 What the Stork Brought.

Miss Dohne has given us a delightful home scene in "What the Stork Brought." She is strong in execution, pleasing in coloring and composition.

DOLPH (J. H.) New York

No. 58 West Fifty-seventh Street.

Born, Fort Ann, N. Y. Studied in Antwerp and Paris.
Member of several associations of painters.

Mr. Dolph has long had a reputation for painting kittens with a degree of realism probably unequaled by any other living artist working in the same direction.—New York Music and Drama.

138 Good Friends.

139 A Breakfast Party.

140 Chums.

141 An Anxious Moment.

DOUGHERTY (Mrs. J. W.) Pittsburgh

No. 245 Fourth Avenue.

Born, Wheeling, W. Va. Pupil of Boulanger, Le Fine of the Julian Academie; Luc Olivier Messon, Paul de Lonce, Callot, L'Hermitte, Puris de Claraines.

142 Chums.

143 Italian Organ Grinder, Paris.

144 A Gossip, England.

DUNSMORE (John Ward) Cincinnati

No. 525 Pike Building.

Born, Riley, Butler County, Ohio. Pupil of Thomas Couture, Paris.
Medal, in Boston, 1881.
Member Nineteenth Century Art Society, Blackheath Art Club, Circola Artistica of Italy.

145 La Duchesse de Polignac a Versailles.

(Time, Louis XVI.)

This picture takes us back to the days of studied ceremony and stately chivalry. The Duchesse de Polignac was one of the great ladies of the Court of Louis XVI.

146 After the Masqued Ball.

(Grand Opera House, Paris.)

EATON (Chas. Warren) Bloomfield, N. J.

Born, Albany, N. Y. Pupil of Academy of Design and Art Students' League.
Member of the American Water Color Society, New York Water Color Club.

147 The Old Orchard.

148 December.

EMMET (Lydia F.) New Rochelle, N. Y.

No. 398 Peekam Road.

Born, Rochelle, N. Y. Pupil of Bouguereau, Fleury, Wm. M. Chase, Siddons, Mowbray, Kenyon Cox, and Robert Ried.
Awards and Honors: Bronze Medal, Cotton States Exposition, Atlanta, Ga., and Medal at World's Fair, Chicago.
Member of Art Students' League and Municipal Art Society.

149 O, that We Two Were Maying.

ENNEKING (John J.) — Boston

No. 174 Tremont Street.

Born, Muster, Ohio. Pupil of Bonnat and Daubigny, Paris, and Lear, Munich.

Awards and Honors: Four Gold and four Silver Medals at Interstate Expositions, and cash prizes.

Member of Boston Art Club and Paint and Clay Club.

Mr. Enneking is an artist of pronounced ability. His art career suffered several interruptions, one being the civil war, in which he served; but despite obstacles to which many would have succumbed, he was able to make, in 1878, an exhibition of one hundred canvases, which sold for $5,000. Since that time, he has been regularly represented at the important expositions in the North and East and at the World's Fair, where he had three pictures. Mr. Enneking is an artist of broad and liberal culture. His style is individual and poetic.

150 November Twilight.

151 Duxbury Clam Diggers.

152 Nibbling by the Wayside.

153 October Sunset.

ERTZ (Edward) — Paris, France

No. 3 Rue Dutot.

Born, Chicago, Ill. Pupil of M. M. DeLance and Lefebvre.

Awards and Honors: Diploma of Honor, International Exposition, St. Etiene; Gold Medal, Exposition d'Angers; Grand Prix International Exposition of Rouen, France.

Professor in d'Aquarelle, Academie, Delicluse, Paris.

154 Sunny Spring.

155 Apres-midi d'Hiver.

Winter afternoon.

EVANS (DeScott) — New York

Born, Boston, Ind. Pupil of William Bouguereau, Paris.
Exhibited at National Academy for many years.

156 A Daughter of the Revolution.

Even the stern rules of the British prison-house have been relaxed for the patriotic young woman who has brought flowers and sunshine to the hero imprisoned in the cause of American independence.

FABER (L. E.) — Philadelphia

No. 1708 Chestnut Street.

Born, Philadelphia, Pa. Pupil of Constant and Jules Lefebvre, Paris and Munich Academy.
President of Philadelphia Sketch Club and Philadelphia Society of Artists.

157 The Camels are Coming.

FERRISS (J. L. G.) — Philadelphia

No. 1520 Chestnut Street.

Born, Philadelphia, Pa. Pupil of Bouguereau, S. J. Ferriss, and Pennsylvania Academy of Fine Arts.

158 Heir Receiving his Estate.

159 Martha Washington Visiting the Trenches at Valley Forge.

FISHER (Mary L.) — Boston

No. 23 Irvington Street.

160 Guilia.

161 Waiting for a Partner.

A dainty little Miss who stands in her new party frock waiting with the expectancy of youth.

FOSS (Harriet Campbell) — New York

No. 130 East Nineteenth Street.

Pupil of Alfred Stevens.

162 Flower Maker.

FOWLER (Frank) — New York

No. 106 West Fifty-fifth Street.

Born, Brooklyn, N. Y. Pupil of Carolus-Duran.

Awards and Honors: Medal at the Paris Exhibition, 1889; Atlanta Exposition.

Member of the National Academy of Design; Society of American Artists and the Architectural League.

163 Revery.

It is not difficult to imagine that love is the subject of a maiden's thoughts when the peaches are in blossom and the spring sunshine is everywhere.

FOWLER (Mrs. Mary O. B.) — New York

No. 106 West Fifty-fifth Street.

Born, Philadelphia, Pa. Pupil of Carolus-Duran and Jean Jacques Henner.

Awards and Honors: Honorable mention Philadelphia Exposition; honorable mention at Chicago. Prize of $500 in competition for decorative design.

164 Cynthea.

FOSTER (Ben.) — New York

No. 8 East Twenty-thi d Street.

Born, North Anson, Me. Pupil of Abbott H. Thayer, Merson and Aime Morot, Paris.
Awards and Honors: Medal, World's Columbian Exposition; Second Prize for Water Color at Cleveland, Ohio.
Member of the New York Water Color Club.

165 The Laggard.

FRANKLIN (Mary) — Paris, France

No 33 Rue Bagen.

Born, Athens, Ga. Pupil of Philadelphia Academy Fine Arts; Louis Deschamps and Jean Geoffrey.

166 La Toilette.

FRATZ (Mary E.) — Philadelphia

No. 1220 Arch Street.

Born, Philadelphia, Pa. Pupil of Robert W. Vonnoh and Cecelia Beaux.
Awards and Honors: First class Topan Prize, Pennsylvania Academy Fine Arts.

167 Portrait.

Very impressionistic, and executed with a free, bold brush.

FREER (Cora F.) — Chicago

Tree Studio Building.

Born, Chicago, Ill. Pupil of Art Institute of Chicago; Courtois, Mason and Collin, Paris; Herterich, Munich.

168 Sunday Afternoon.

FREER (Frederic W.) — Chicago

Studio Building, State and Ohio Streets.

Born, Chicago, Ill. Pupil of Royal Academy of Munich.
Awards and Honors: Medal at World's Columbian Exposition, Chicago, 1893.
Associate of the National Academy of Design, member of the Society of American Artists, and member of the American Water Color Society; the New York Etching Club.

He has devoted most of his time to genre painting, in which he has a wide reputation for forcible and happy presentation.

169 Sympathy.

First Yerkes Prize.

GALLISON (H. H.) — Boston

Born, Boston, Mass. Pupil of Adrian Bonnefay, Paris.

170 A Gray Day.

GATTINGER (Minnie) — Nashville

Academy Place.

Born, Roane County, Tenn. Pupil of Geo. Dury, C. Brenner, Academy of Fine Arts, Philadelphia; Academie Delecluse, Paris, France.
Awards and Honors: Exhibit at the Salon Des Champs Elysees, 1896.

171 A Dutch Peasant Reading.

GAUGENGIGL (Ignatz Marcel) Boston

Studio Building, No. 110 Tremont Street.

Born, Passau, Bavaria. Pupil of the Bavaria Royal Academy, and of William Diez, Munich.

Mr. Gaugengigl is one of the most distinguished genre painters in America. His drawing and coloring are faultless. He was a pupil of Prof. Wilhelm Diez, Munich, Bavaria, and his works are *hors coulours* in every exhibition in Europe and America. (See Jury of Selection.)

GAY (Edward) Mount Vernon, N. Y.

Born, Dublin. Pupil of Lessing, Shirmer and Cannon, Carls Von Baden, Germany.

Awards and Honors: Metropolitan Prize of $2,000 for "Broad Acres"—the California Exposition Silver Medal.

Member of the National Academy of New York.

172 Mother Earth.

GAY (Walter) Paris, France

Born, Hingham, Mass. Pupil of Bonnat.

Awards and Honors: Honorable mention, Salon, Paris, 1885; Medal (third class), 1888; Silver Medal, Exposition Universelle, Paris, 1889; Medals, Vienna, 1891; Antwerp, 1894.

Chevalier of the Legion of Honor, 1894; member of the Society of American Artists; corresponding member of "The Secession," Munich.

"One of the strongest painters among the French-American artists. His pictures are liked for their atmosphere quality, for fine color and correct values."

173 Singing School.

GIFFORD (R. Swain) — New York

The Rembrandt, No. 152, near Fifty-seventh Street.

Born, the Island of Nanshon, Mass. Pupil of Albert Van Beest, Holland; also studied in France, Italy and Spain.

Awards and Honors: Centennial International Exposition; last International Exposition in Paris; $2,500 first prize competition in New York.

Member of the National Academy Design, New York; Society of American Artists New York; New York Water Color Society; New York Etching Club; member of the British Society of Painters, London; Director of the Cooper Institute, New York.

"Gifford's pictures possess to an uncommon degree what painters call quality, that indescribable something that creeps into art and distinguishes it from its neighbors; that illusive something that wins at once the admiration of a trained and untrained eye alike, and stamps it unmistakably as a masterpiece."

174 Kelp Gatherers.

175 October Afternoon.

176 Nonquitt Birches.

177 An Autumn Interior.

GLANCY (Allen) — Batavia, Ohio

178 Beech Woods.

A glimpse of quiet nature, delicately and pleasingly colored.

GORHAM (Sidney) — Louisville

Born, Plattsburg, N. Y. Pupil of École des Beaux Arts, Paris; Leon Bonnat and Joseph Blanc.
Medal for drawing, and is a member of American Art Association, Paris.

179 Leisure Moments.

180 A Loan.

GRAVES (Abbott) — Boston

No. 110 Tremont Street.

Born, Weymouth, Mass. Pupil of F. Cormon, Paris.
Medals, 1887 and 1889; Silver Medal in 1892, also Gold Medal in 1892.
Member Paint and Clay Clubs, B. A. S. A. Society of Water Color Painters.

181 Load of Poppies.

GRAY (Sophia D.) — Louisville

No. 235 East Jacob Street.

Born, Baltimore, Md. Pupil of Hugh Newell, Benjamin West, and Charles Dangerfield.
Awards and Honors: First for water color flowers at Maryland Institute; second for head on china plaque, World's Fair, New Orleans.
Member of Art League of the South, Louisville, Ky.

182 A Southern Belle.

183 Crimson Meteor Roses.

GRAYSON (Clifford P.) Philadelphia

No. 122 South Forty-second Street.

Born, Philadelphia, Pa. Pupil of J. L. Gerome and Leon Bonnat, and of the Ecole des Beaux Arts.

Awards and Honors: Temple Gold Medal at the Academy of Fine Arts, Pennsylvania; $2,000, American Art Galleries, New York.

Mr. Grayson has been a constant contributor to the salon and important American exhibitions. His "Midday Dream" received the $2,000 prize given in New York in 1886, and which hangs in the Cocoran Art Gallery in Washington.

184 Ave Marie.

GROSS (Peter Alfred) Paris, France

No. 9 Rue Duperri, Place Pyalle.

Born, Allentown, Lehigh County, Pa., U. S. A. Pupil of Edmond, Yon & Edmond, Petitjean.

Awards and Honors: Decorated Officer D'Academie, Commissionaire Section des Beaux. Arts de la Societe D'Ethnographic. Honorable mention, Salon. Third Class Medal, Crystal Palace, International Exposition, London. Gold and Silver Medal, Union Francaise de la yennesse.

185 Essegney pres Charmes, Vorges.

186 On the Banks of the Onion River, Haute Saone.

187 Vouhemaus, Haute Saone.

Mr. Gross is an American artist who makes his home in France. This charming landscape, with its primitive bridge, its quaint figures, its picturesque homes and exquisite coloring is characteristic of his style. M. L. LITTLETON.

GROVER (Oliver D.) — Chicago

Born, Earlville, Ill. Pupil of F. Duveneck, Royal Academy, Munich; Boulanger and Lefebvre, Paris.
Awards and Honors: First Yerkes Prize, Chicago, 1892.

188 Thy Will be Done.

Medal, World's Fair. The agonized expression and the crushed letter bespeak the sorrow and sacrifice of some heart's idol.

GUTHERZ (Carl) — Washington

No. 1777 Madison Street.

Born, Tchoeftland, Switzerland. Pupil of Isador Pils; Academie des Beaux Arts, Paris; Gustav Boulanger and Jules Lefebvre.
Awards and Honors: Medal for the Poetic in Painting, Centennial Exposition, Philadelphia, 1876, and third-class Medal, Paris, 1889.
Member Society of Washington Artists.

Mr. Gutherz's life exhibits a noble enthusiasm for the highest ideals of art. His style is decorative and marked by unmistakable individuality. He has been likened to Fra Angelica by enthusiastic admirers, and is frequently compared to the writer, Emerson, from the intellectuality of his motives that easily ascend into the spiritual and the mystic. The seven panels which form the central decoration in the ceiling of the Congressional Library are the work of Mr. Gutherz.

189 The Evening of the Sixth Day.

190 The Behring Sea Arbitration Court.

Key illustrated with the painting.

191 Southern Song.

A very decorative and attractive piece of artistic work.

192 Portrait of Senator John T. Morgan, of Alabama

HALE (Philip)

193 An Ending of Music.

HALLOWELL (Mary) Boston

No. 264 Boylston Street.

Born, West Medford, Mass. Pupil of Museum Fine Arts, Boston; of the Atelier St. Julian, Paris; and Louis Deschamps.

194 At Dusk.

HAMILTON (Hamilton) Peaksville, N. Y.

Born, 1847. Studied in France and England.
First exhibited in 1881, National Academy, New York.
Member of the American Water Color Society. Elected A. N. A. in 1886.

195 The Rainbow.

A group of women and children in the open fields watching a summer rainbow. The coloring is refreshing and delicate, and the picture is well studied.

HANKINS (Cornelius) Richmond

Born, Guntown, Miss. Pupil of Geo. W. Chamber, Nashville School of Fine Arts, and Paul Harney of St. Louis School of Fine Arts.

196 Flowers.

HANSEN (Frederic) — Chicago

Born, Denmark, 1865. Pupil of Carl Marr, Munich.

Awards and Honors: One hundred dollar prize, West End Woman's Club, Chicago. (First.)

197 The Light of the House.

198 Lamplight Effect—Boy's Head.

Mr. Hansen excels in the naturalness of his lamplight effects. Out of a dark background peeps the "Light of the House," around whose little face of ineffable sweetness a halo of light is artistically thrown. The artist has no less effectually shown his power over lamplight effect in his "Boy's Head."

HARPELL (Lillian C.) — Philadelphia

Born, Philadelphia, Pa. Pupil of Spring Garden Institute, Philadelphia.

Awards and Honors: Honorary mention Pennsylvania Academy Fine Arts.

199 Trophies of Waterloo.

200 Wild Ducks and Copper Kettle.

HARRIS (Chas. F.) — Philadelphia

No. 320 South Broad Street.

Born, Maine. Pupil of Cabanel.

201 Surrender of New Amsterdam.

(New York in 1664.)

HARRISON (Alexander) Paris, France

Born, Philadelphia, Pa.
Awards and Honors: Honorable mention Paris, 1885; San Francisco Gold Medal in 1878; Legion of Honor, 1889; Gold Medal in 1889.

202 The Sea.

Daring and beautiful in color, such a picture as this is only possible to an artist who has made a close and conscientious study of nature.
(See Section 2, Loan Department.)

203 Newport.

HARTRATH (Lucie) Chicago

3736 Lake Avenue.

Born, Boston, Mass. Pupil of Courtois, Paris.
Member of the Palette Club, Boston.

204 Under the Willows.

HARTSON (Walter E.) New York

Born, Iowa.
Awards and Honors: Diploma of Honorable Mention and Bronze Medal, Atlanta Exposition.

205 Woods at Seaton Falls.
(New York.)

HARTWICK (Herman) — New York

No. 147 East Twenty-third Street.

Born, New York. Pupil of Profs. Diaz and Loeff, of Munich.
Awards and Honors: Medals, Munich, London and Madrid. Honorable mention at Paris Salon.
Member of Society of Munich Artists.

206 Lombard Bleachery.

A strongly realistic scene; the figures are picturesque and graceful; the coloring charming; the whole composition finely executed.

HASSELBUSCH (Louis) — Philadelphia

No. 1026 Arch Street.

Born, Philadelphia. Pupil of Constant and Lefebvre, Paris.
Member of American Art Society, Paris and Philadelphia Sketch Club.

207 Man of Tunis.

HAUSER (John) — Cincinnati

208 Return of Fishing Fleet.

209 After the Rain.

210 Meditation.

211 Before the Hunt.

HAYDEN (Charles H.) — Boston

No. 23 Irvington Street.

Born, Plymouth, Mass. Pupil of Museum Fine Arts, Boston; Boulanger, Lefebvre and R. Collin, Paris.
Awards and Honors: Honorable mention at the Paris Exposition in 1879; the grand Jordan Prize of $1,500, in 1895, at Boston; Silver Medal at Atlanta Exposition in 1895.

212 New England Foxhounds.

213 Pastureland, Connecticut.

HAYDEN (Sara S.) — Chicago

No. 3319 Michigan Avenue.

Born, Chicago. Pupil of Chicago Art Institute; studying at present in Paris.
Member of Palette Club.

214 Portrait of a Young Woman.

HAYNES (Caroline C.) — New York

Born, New York City. Pupil of Art Students' League, New York; Alfred Stevens and Courtois, Paris.

215 Cheynous.

HAZELTON (Mary Brewster) — Boston

No. 12 Harcourt Studio, 23 Irvington street.

Born, Milton, Mass. Pupil of Edmund C. Tarbell.
Awards and Honors: First Halgarten Prize, National Academy, New York.

216 In a Studio.

The artist has excelled no less in color than in graceful pose and complete composition.

HENDERSON (Annie W.) Allegheny, Pa.

No. 135 Sheffield Street.

Born, Pittsburgh, Pa. Pupil of School of Design, George Hetzel, A. B. Wall and Rhoda Holmes Nicholls.

Member of Pittsburgh Art Society; Principal of Pittsburgh School of Design.

217 Mountain Laurel.

HENRY (E. L.) Ellenville, N. Y.

Born, Charleston, S. C. Pupil of Weber, Courbet and Art Schools at Philadelphia, Paris and London.

Awards and Honors: Medals at New Orleans, Chicago, and honorable mention at Paris in 1878 and 1889.

Member of the National Academy of Design; member of the American Water Color Society.

Mr. Henry is a painter of the old school in delicacy and precision of execution. He has turned his attention largely to genre and to painting historical colonial life. His pictures are warm and generous in tone, and reveal a world of stately beauty and hospitality.

218 An Important Decision.

HERTER (Albert) Paris, France

No. 25 Avenue de Wagram.

Born, New York. Pupil of Beckwith, Jean Paul, Laurens, and F. Cormon.

Awards and Honors: Honorable mention at the Paris Salon, and the Lippincott Prize, Philadelphia.

Member of the American Society of Artists, New York Water Color Club.

219 The Muse.

As a study of lamplight and portraiture, one rarely sees anything finer than this picture. The artist sits at a table strewn with books, the glow of the lamp in his face. His expression is refined and earnest, full of idealism of the graceful woman who stands behind and above him in shadow, at once the inspiration of his brush and the angel of his home. M. L. LITTLETON.

HETZEL (George) — Pittsburgh

No. 210 Fourth Avenue.

Born, Alsace, Pupil of Dusseldorf Academy of Fine Arts.
Awards and Honors: Medal at Philadelphia Centennial.

"One of the most favorably known landscape painters in Western Pennsylvania. Some of Hetzel's forest interiors are equal—often superior—as far as truth to nature goes, to the productions of landscape painters in the East who have much further extended reputation."

220 Woods in Pennsylvania.

221 Study from Nature.

HEUERMANN (Madge M.) — Chicago

No. 1107 Auditorium Tower.

Born, Galesburg, Ill. Pupil of Henry F. Spread and H. F. C. Sammons, Chicago; also, S. Hollosey and Wilhelm Duerr, Munich.
Awards and Honors: Medals and Diplomas from World's Exposition, New Orleans, 1885; North, Central, and South American Exposition, 1886; Pennsylvania Museum, 1888; and World's Columbian Exposition, Chicago, 1893.
Member of Palette Club and Lake View Art Club.

222 Portrait of Miss Morse.

223 Portrait of my Sister.

224 Portrait of my Father.
(A case of miniatures.)

HILDERBRAND (H. L.) — Pittsburgh

No. 105 Sixth Street.

Born, East Jefferson Street, Allegheny, Pa. Pupil of Benjamin-Constant, J. P. Laurens, Merson, and W. Low.

225 Family Meal.

226 Interested in the News.

HINCKLEY (Robert) — Washington

No. 1310 Massachusetts Avenue.

Born, Boston, Mass. Pupil of Coralus-Duran, Bonnat, and Ecole des Beaux Arts.
Master of Oil Paintings, Corcoran Art School, Washington.

227 Andrea Delsarto and Lucrezia, his Wife.

("But do not let us quarrel any more."—Robert Browning.)

228 In Doubt.

HOBBS (Geo. Thompson) — Philadelphia

No. 520 Walnut Street.

Born, Philadelphia. Pupil of Academy of Fine Arts, Philadelphia, under Thos. Eakins; also W. Bouguereau and T. Robert-Fleury, Paris.

229 The Old Air Mill Bridge.

(San Remo, Italy.)

HOFFMAN (Clara) — Cincinnati

No. 1034 Dayton Street.

Born, Murfreesboro, N. C. Pupil of Cincinnati Art Academy.
Awards and Honors: Three home scholarships, $100 each.
Member Cincinnati Woman's Art Club.

230 Picking Poppies.

A gorgeous bit of coloring, but lack of easy repose in the figure of the little girl.

231 Time of Napoleon.

Miss Hoffman's "Time of Napoleon" is her stronger work, and gives additional insight into her color effects.

HOLMAN (Frank) — New York

No. 330 West Fifty-seventh Street.

Born, Attleboro, Mass. Pupil of Cabanel and Carolus-Duran.

232 Portrait of a Lady.
(Artist's mother.)

233 Grand Canal, Venice.

234 Venice Morning Effect.

235 Venice Evening.

As will be observed from the portrait of the artist's mother, he wields a ready brush at portraiture, but his strongest work is displayed in outdoor effects.

HOLME (Lucy D.) — Philadelphia

Born, Salem County, N. J. Pupil of Pennsylvania Academy of Fine Arts. Studied with Thomas Aikens and William Sartain, and at Colorossi Academy, Paris.

Awards and Honors: Represented in the Temple Collection, Pennsylvania Academy of Fine Arts.

236 Holiday Occupation.

The little flower makers seem so intent in accomplishing their work that all thought of a "holiday" is dispelled. The group is artistic in coloring and well composed.

237 Sweet Reverie.

HORSEFALL (Emil) — Cincinnati

No. 126 East Fourth Street.

Born, Clinton, Iowa. Pupil of J. M. Stich and the Art Academy of Cincinnati, and Fehr, of Munich.

238 High and Dry.

239 Landscape.

HOWE (Wm. H.) — Bronxville, N. Y.

Born, Ravenna, Ohio. Pupil of Otto DeTharen and Vurello Froy.
Awards and Honors: Honorable mention in New Orleans, 1885; Gold Medal, Paris Salon, 1886; Silver Medal, Exposition, Paris, 1886; Grand Gold Medal, London, 1890; Temple Gold Medal, Philadelphia, 1890; Gold Medal, Boston, 1890; H. C., Paris Salon, 1890; Medal at Chicago Exposition in 1892; Gold Medal, N. W. Exposition, San Francisco, 1894; Gold Medal, Atlanta, 1895; Officier Academie, Paris, 1896; A. A. A., 1894.

240 Norman Bull.
(My Day at Home.)

241 Moonrise.
(Isle of Sexel, Holland.)

Howe is a versatile artist, as the two examples named will show. He is a strong, forceful painter, always true to nature. The poetry of the fields is feelingly interpreted by him in his cattle pieces, which bear the closest relations to nature.

HUGER (K. M.) — New York

Vandyke Studios, No. 939 Eighth Avenue.

Born, Charleston, S. C.
Awards and Honors: First diploma and first honorable mention at New Orleans Centennial.
Member New York Water Color Club and Art League of New York.

242 Wash Day in the Tennessee Mountains.

243 Idle Hours.

244 Factory Girls.

HUMPHREYS (Al.) — Paris, France

No. 203 Boulevard Raspail.

Born, Cincinnati, Ohio. Pupil of Tony Robert-Fleury, Gerome. Member Philadelphia Sketch Club.

245 Frosty Morning.

246 Nocturne.

247 Le Veuve.

INSLEY (Albert) — New York

No. 51 West Tenth Street.

Born, Orange, N. J.

248 Early Spring.

249 Springtime.
(Rockland County, N. Y.)

ISHAM (Samuel) — New York

No. 58 West Fifty-seventh Street.

Born, New York City. Pupil of Boulanger and Lefebvre.

250 The Interlude.

Portrait of a young singer holding her music during the "interlude." The artist has given his subject a strong face, depicting especially well the throat characteristic of the songstress.

IVES (Halsey C.) — St. Louis

Born, Montour Falls, N. Y. Pupil of Alexander Piatowski.
Director of the St. Louis Museum of Fine Arts; was Chief of the Department of Fine Arts, World's Columbian Exposition, 1893; Knight of the Order of Dannebrog of Denmark, and of the Order of Gustavus Vasa of Sweden. Mr. Ives' monument in the art world will be the exhibit at the World's Fair, which, through his indomitable energy and splendid executive ability, was the most magnificent collection of art ever exhibited at an Exposition. Chairman of the Jury of Awards, Tennessee Centennial.

IVES (Percy C.) — Detroit

No. 24 Montcalm Street.

Born, Detroit, Mich. Pupil of Jerome, Lefebvre, Tony Robert-Fleury and Ecole des Beaux Arts, Paris.
Member Society of Western Artists, Detroit Art Association, and Detroit Museum of Art

251 Portrait of Ittye.

JENKINS (Jane) — Allegheny, Pa.

No. 98 Arch Street.

Born, Allegheny, Pa. Pupil of School of Design, Pittsburgh.

252 Study in Still Life.

JENNINGS (Louise E.) — Nashville

No. 1312 McGavock Street.

Born, Nashville, Tenn. Pupil of Raphael Collin, William Callot, and DeLance, Paris; Nashville School of Fine Arts, 1887, 1890.
Awards and Honors: First Medal in Concours de Peinture, 1893, Academie, Delecluse, Paris.
Member of Nashville Art Association.

253 A Bit of Hillside.

JOHNSON (David) — New York

No. 69 West One Hundred and Thirty-first Street.

Born, New York.
Awards and Honors: Medal Centennial Exhibition, Medal Boston Centennial.
Member of National Academy of Design and Artists' Fund Society.

254 Buck Mountain, Lake George.

JOHNSTON (R. LeGrand) — Washington

No. 184 Corcoran Street.

Born, Alexandria, Va. Worked and studied in France and Spain for three years.

255 Before the Storm.

JOINER (Harvery) — Louisville

Born, Charlestown, Ind. Self-taught.

He has devoted his time mostly to portrait work, but has produced a good many landscapes, principally of local scenery, in which he has been successful.

256 South Fork Creek.

257 Autumn Afternoon.

JONES (Anna Weaver) — Chicago

Born, Nashville, Tenn. Pupil of William Chase, Kenyon Cox, John Vanderpoel and William Lazar, Paris.

258 Easter Lilies.

259 A Picture Book.

JONES (H. Bolton) — New York

Born, Baltimore, Md.
Awards and Honors: Medal, Paris Exposition, 1889; Medal at Columbian Exposition, 1893.

H. Bolton Jones occupies an enviable position among the landscape artists of the day. He is a truthful and conscientious representative of open-air painting.

260 Autumn.

261 Near Sheffield.

JORDAN (David Wilson) — Philadelphia

No. 510 Woodland Terrace.

Born, Harrisburg, Pa. Pupil of Profs. Schresselle and Thomas Eakins, of Pennsylvania Academy of Fine Arts.
Member of Art Club of Philadelphia; Philadelphia Sketch Club.

262 Autumn Gold.

JOSEPHS (Lemuel B. C.) — New York

No. 210 East Sixteenth Street.

Born, Buffalo, N. Y.

263 In the Glen.

KENDALL (Sergeant) — New York

No. 45 West Twenty-second Street.

Born, Spuyten Duyvil, N. Y. Pupil of Art Students' League, Luc Olivier Merson, École Julian, École des Beaux Arts.

Awards and Honors: Honorable mention at Salon, 1891. Medal, Columbian Exposition; Lippincott Prize, Philadelphia, 1893.

264 St. Ives, Priez pour Nous.

(St. Ives, Pray for Us.)

A touching scene of faith and devotion. The young mother has appealed for aid to heaven, but the little girl is conscious of no higher power than the dear mother in whose presence she is happy.

265 Desire.

KINGSBURY (Edw. R.) Lansdowne, Pa.

266 Scene on the Mystic River.

(In Connecticut.)

KLUMPKE (Anna E.) — Cincinnati

No. 421 Elm Street.

Born, San Francisco, Cal. Pupil of Tony Robert-Fleury, Lefebvre and Bouguereau.

Awards and Honors: Honorable mention, Salon, 1885; Gold Medal, Philadelphia, 1889; Third Medal, Exposition Universelle, Paris, 1889.

Member of Boston Art Students' Association.

267 Portrait of My Sister Dorothy.

268 Farmer's Daughter.

A wholesome scene from nature, well drawn and beautifully colored.

KNOWLTON (Helen M.) Boston

No. 23 Irvington Street.

Born, Littleton, Mass. Pupil of Wm. M. Hunt and F. Deveneck.

269 Afternoon Light on the Sea.

KOEHLER (Robert) Minneapolis

No. 719 Hennepin Avenue.

Born, Hamburg, Germany; came to America at the age of three years. Pupil of Loeffty and Defregger, of Munich, and National Academy and Art Students' League, New York.

Awards and Honors: Silver and Bronze Medals at Munich Academy; Cross of St. Michael, Bavaria; honorable mention, Universelle Exposition at Paris, 1889.

President of Minneapolis Art League; member of Munich Artists' Association and Munich Etchers' Society; Director of the Minneapolis School of Fine Arts.

270 Violet.

KOOPMAN (Augustas B.) Paris, France

Born, Charlotte, N. C. Pupil of Pennsylvania Academy Fine Arts, William Bouguereau, Benjamin-Constant, Tony Robert-Fleury, Paris.

271 Sortie de Batemy.

272 La Hollandaise.

273 Harmonie du Soir.

Koopman's pictures are strongly drawn, striking, and very picturesque.

KOTZ (Daniel) — Park Ridge, N. J.

Born, South Bend, Ind. Self-taught.

274 Autumn Morning.

KREMENTZ (Joseph) — Louisville

Born, Wiesbaden, Germany, 1840. Pupil of Charles Fetch.

275 On Silver Creek.

276 The Edge of the Wood.

LAMPERT (John, Jr.)

277 Head.

278 Midday.

279 Une Rousse.

LAUBER (Joseph) — New York

No. 1570 Madison Avenue.

Born, Meschede, Germany. Pupil of Walter Shirlaw and Wm. M. Chase.

Awards and Honors: Honorable mention, Columbian Exposition, Chicago; Medal, Midwinter Fair, California; Gold and Bronze Medal, Atlanta.

Member of the National Society Mural Painters and Architectural League, New York.

280 The Fairy Tale.

LEAVITT (Agnes) — Boston

No. 159 Tremont Street.

Born, Boston. Pupil of J. J. Enneking and Henry Sandham, of Boston, and H. F. Spread, of Chicago.
Member of Boston Art Students' League.

281 Mt. Moriah.
(Fairlee, Vermont.)

LEISSER (M. B.) — Pittsburgh

Born, Pittsburgh, Pa. Pupil of Professors Dietz, Wagner and Piloty, Royal Academy, Munich, and Professors Boulanger and Lefebvre, Paris.
Member Pittsburgh Art Society; Artists' Association of Pittsburgh; Etching Club of Munich; Instructor of Life Class School of Design, Pittsburgh.

282 Santa Maria della Saluta.
(Venice.)

283 Santa Lucia Napoli.

284 Moonlight on the Ohio.

285 Portrait.

LEVY (Emile)

286 The Lovers.

"All the world loves a lover," a fact understood by artists who find in the old, old story an unfailing inspiration for their brush.

LINSON (Corwin Kurff) — New York

No. 939 Eighth Avenue.

Born, Brooklyn, N. Y. Pupil of J. L. Jerome, Jules Lefebvre, and Paul DeLance.
Member of Buffalo Society of Artists.

287 The White Highway.

LITTLE (A. P.) — St. Louis

288 Good Fruit.

LOEB (Louis) — Paris, France

Born, Cleveland, Ohio. Pupil of Gerome.
Awards and Honors: Honorable Mention Salon.

Mr. Loeb is one of the ablest of modern portrait painters.

289 A Woman.

290 Portrait of Mr. O. H. Root.

LOGNE (John)

291 Fruit.

LONGMAN (Fannie M.) — Nashville

Born, Basle, Switzerland. Pupil of Gussow.

292 The Philosopher.

LONGMAN (John B.) — Nashville

Art School.

Born, Toronto, Canada. Pupil of Gerome, Jean Paul Laurens, Boulanger and Lefebvre. Studied at the Royal Art Academy, Munich, and at the Ecole des Beaux Arts; also the Julian School, Paris.

Awards and Honors: Exhibited in Salon, 1890.

293 Our Daily Bread.

LORD (Caroline A.) — Cincinnati

Born, Cincinnati, Ohio. Pupil of Cincinnati Art Academy; Art Students' League of New York; Academy Julian, Paris.

Awards and Honors: Medal, World's Fair, Chicago.

294 Hungry and Cold.

LUCE (Marie Huxford) — Auburn, N. Y.

Born, Skaneateles, N. Y. Pupil of J. S. H. Keever, Holland. Member New York Water Color Club.

295 Apples.

LYMAN (Joseph) — New York

No. 7 West Forty-third Street.

Born, Ravenna, Ohio.

296 On the French Broad River.
(In North Carolina.)

297 On the Upper Saenac.

298 Mt. McIntyre.

MACMONNIES (Mary F.) Paris, France

Born, New Haven, Conn. Pupil of St. Louis School Fine Arts, and Julian Academy, Paris.

Awards and Honors: Medals at the Columbian Exposition, Chicago, 1893.

299 The Breeze.

Mrs. Macmonnies, the wife of the great sculptor, has won a high place in the world of art. She is an artist of exceptional merit, as may be seen in this picture, an ideally graceful interpretation of a softly-blowing summer breeze.

MACOMBER (M. L.) Waverly, Mass.

P. O. Box 115.

Born, Fall River, Mass. Pupil of Museum Fine Arts, Boston.

Awards and Honors: Bronze Medal, Mechanics' Fair, 1895; Bronze Medal, Atlanta Exposition, 1895.

300 Madonna.

The Madonna of this artist is as strong in feeling as that portrayed by any artist who has recently essayed to paint the Mater Dei.

MANN (Emily Percy) Boston

Grundemann Studios, Clarenden Street.

Pupil of Ross Turner and Arthur W. Dow.

Member of Boston Art Students' Association.

301 Chrysanthemum Panel.

3*

MANN (Parker) — Washington

Panorama Avenue.

Born, Rochester, N. Y. Pupil of Cabanel at the Ecole des Beaux Arts, Paris.
Member of the Society of Washington Artists, and the Washington Art Club.

302 October.

MARATTA (H. G.) — Chicago

Care of W. Scott Thurber, No. 210 Wabash Avenue.

Born, Chicago.
Member of Cosmopolitan Art Club.

303 A Gray Day.

304 Winter Morning at New Orleans.

MASSIE (J. M.) — New Orleans

No. 924 General Taylor Street.

Born, in Mississippi.
Member of Artist Association of New Orleans.

Miss Massie is a painter of landscapes, and is equally proficient in still-life.

305 Court Yard.

306 Chrysanthemums.

MAURY (Cornelia F.) — **St. Louis**

No. 1815 Pennsylvania Avenue.

Born, New Orleans. Pupil of St. Louis School of Fine Arts, Benjamin-Constant, Jean Paul Laurens, R. Collin, and Jules Lefebvre, Paris.

Member of St. Louis Association of Painters and Sculptors, St. Louis Artists' Guild, and Associate Member of Society of Western Artists.

307 First Steps.

MAYNARD (Guy Ferris) — **Paris, France**

No. 2 Rue Agmont, Thieville.

Born, Chicago, Ill.

308 Portrait of a Little Girl.

MEAKIN (L. H.) — **Cincinnati**

Art Academy.

Member of Society of Western Artists.

309 In Rhynland, Holland.

McCOMB (R. Lee) — **Paris, France**

No. 18 Rue de la Grande Chauniere.

Born, Memphis, Tenn. Pupil of École des Beaux Arts, etc.
Awards and Honors: Paris Salon.

310 Evening.

311 A Brittany Fishing Village.

312 Au Bord du Loing.

McILHENNEY (C. M.) Schrub Oak, N.Y.

Born, Philadelphia, Pa.

Awards and Honors: The W. L. Evans Prize, American Water Color Society; First Hallgarten Prize, N. A., 1893; Medals at Chicago in 1893.

Member of the American Water Color Society: New York Water Color Club; Associate of the National Academy of Design.

An American artist who received his training in the French school. His finest efforts are in the line of landscape and figure painting.

313 On the Uplands.

314 Duck Shooting.

McLAUGHLIN (Emma H.) Boston

Born, Watertown, Mass. Pupil of School of Drawing and Painting, Boston Museum Fine Arts; Robert W. Vonnoh, Boston; and Messrs. Krug, Fleury, Bouguereau, and Deschamps, Paris, France.

315 Two Little Sisters.

316 Peonies.

MENZLER (Bertha S.) Chicago

Athenæum Building, Van Buren Street.

Born, Chicago, Ill. Pupil of Art Institute, Chicago; Luc-Olivier Merson, Raphael Collin, and Aman Jean.

317 Annette.

METHVEN (Harry Wallace) Chicago

No. 65 University Place.

Born, Philadelphia, Pa. Pupil of F. Spread, George D. Forest Brush, Siddons Mowbray.
Member of the Society of Western Artists; Corresponding Secretary Cosmopolitan Club.
Awards and Honors: Prize of the Archie Club, of Chicago.

There is about the work of Mr. Methven a breadth and simplicity of treatment; a something that speaks of nature and of the artist's earnest desire to interpret her truthfully.

318 The Silent Night Moonlight.

319 Evening.

320 Nature's Lacework.

MEURER (C. A.) Terrace Park, Ohio

Hamilton County.

Born, Hoeb, Germany. Pupil of Ducet, Bouguereau, and Follet.
Member of the Cincinnati Art Club.

321 My Passport.
(See Loan Collection.)

MIDDLETON (Stanley) New York

No. 58 West Fifty-seventh Street.

Born, Brooklyn, N. Y. Pupil of Jacquesson de la Chevreuse, Dagnan-Bougeret, Harpignies, and Benjamin-Constant, Paris.

322 Fisherman's Daughter.

323 Old Bridge at Middlebury.
(In Schoharie County, N. Y.)

MILLS (J. Harrison) — New York

No. 18 East Twenty-third Street.

Born, Buffalo, N. Y., 1842. Pupil of Art Students' League, New York.
Member of the Kit Kat, New York; New York Water Color Club, and Brooklyn Art Club.

324 The Captive.

The coloring of this picture is rich and pleasing, the pose graceful, the expression in face and attitude finely rendered.

MONKS (J. A. S.) — Boston

No. 296 Boylston Street.

Born, Cold Spring, on the Hudson, N. Y. Pupil of Syrus W. Cass and George Inness.
Member of the Salamagundi, New York; Boston Art Club, and the New York Etching Club.

325 Rock Pasture.

(In Maine.)

326 Coast of Maine.

Monks gives fine effect to his coast scenes, and is especially adapted to barren pastures, where sheep browzing lend life and sentiment to the scene.

MONTAGUE (Fanny S.) — Cambridge

No. 29 Everett Street.

Born, Fairhaven, Mass. Pupil of Edmund C. Tarbell and Dwight W. Tryon.
Awards and Honors: $50 Prize, Museum Fine Arts, Boston, Mass.
Member of Boston Art Students' Association.

327 Arrivals after the Storm.

328 Salt Wharf.

(Gloucester.)

MORAN (P.) — Philadelphia

No. 1322 Jefferson Street.

Born, Bolton, Lancashire, England.
Member of Philadelphia Society of Etchers; the Sketch Club; Philadelphia Society of Artists, and Art Club.

329 An August Afternoon.

330 The Pastureland.

331 On Grassy Banks.

MOSLER (Henry) — New York

Carnegie Studio, Fifty-sixth Street and Seventh Avenue.

Born, New York. Pupil of A. E. Hebert.
Awards and Honors: Medal, Royal Academy, Munich, 1874. Salon honorable mention, 1879; "Le Retour," purchased by the French Government for the Musee de Luxembourg, 1879; Gold Medal, International Exhibition, Nice, France, 1894; Prize Fund Exhibition, New York, prize $2,500, 1885; Salon Gold Medal, 1888; Exposition Universelle, Paris, Silver Medal, 1889; Hors Concours, 1890; Chevalier de la Legoin d'Honneur, 1892; Officer d'Academie, 1892; Archduke Carl Ludwig, of Austria, Gold Medal, 1893; Elected Associate of National Academy of Design, 1895; Grand Gold Medal and Diploma of Honor, Atlanta Exposition, Georgia, 1895; Thomas B. Clarke Prize, National Academy of Design, 1896. Pictures purchased by and incorporated in the following Museums: Luxembourg, Paris; Sydney, Australia; Grenoble, France; Louisville, (Ky.) Polytechnic Institute; Pennsylvania Academy of Fine Arts; Cincinnati, (Ohio) Museum; Springfield, (Mass.) Museum.

332 Helping Grandpa.

MOWBRAY (H. Siddons) New York

No. 58 West Fifty-seventh Street.

Born, Alexandria, Egypt. Pupil of Bonnat, Paris.

Awards and Honors: Thomas B. Clark Prize, for his picture, "The Evening Breeze," in the National Academy Exhibition, 1888. Elected A. N. A. in 1888; Atlanta, Boston, Chicago Medals.

Member Jury of Selection Tennessee Centennial.

MURPHY (J. Francis) New York

No. 222 West Twenty-third Street.

Born, Oswego, N. Y.

Awards and Honors: Second Halgarten Prize, National Academy of Design, 1885; Webb Prize, Society of American Artists, 1887; Medal American Art Association, 1887; W. T. Evans Prize, 1894; Medal Columbian Exposition, Chicago, 1894.

Member of National Academy of Design and American Water Color Society.

James Francis Murphy, like the majority of American artists of the modern school, shows himself to be a thorough master of technique.

333 Under Grey Skies.

NAEGLE (Chas. Frederick) New York

Carnegie Hall, Fifty-sixth Street and Seventh Avenue.

Born, Knoxville, Tenn. Pupil of W. A. Walker, Wm. Sartain, and Wm. M. Chase.

Awards and Honors: For Columbian Medal, New York city, to commemorate the four hundredth anniversary of the discovery of America by Christopher Columbus.

Member of Salmagundi Club and Artists' Fund Society.

Mr. Naegle's pictures have the magic of individuality. He makes a skillful and decorative use of natural wood—oak, walnut, gum, and mahogany—on which he paints directly instead of on canvas, polishing the wood to form lustrous and novel backgrounds.

334 Portraits (on mahogany) of Evelyn, Mrs. Naegle, and Mr. Alfred Persall.

NEEDHAM (Chas. Austin) New York

No. 145 East Twenty-third Street.

Born, Buffalo, N. Y. Pupil of the Art Students' League, New York.
Awards and Honors: Medal and honorable mention at the International and Cotton Exposition at Atlanta, 1895.

335 Mott Haven Canal.
(New York city.) (Loaned.)

336 In a Park.

337 Game.
(Still-life.)

NICHOL (J. C.) New York

No. 51 West Tenth Street.

Born, New York, N. Y. Pupil of M. F. H. de Haas and Kruseman Van Etten.
Awards and Honors: Exposition Universelle, Paris; World's International Exposition, New Orleans; New York Prize Fund, Atlanta; Boston Charitable Mechanics, etc.
Member of the National Academy of Design, New York; the American Water Color Society, and the New York Etching Club.

338 Sunlight on the Sea.

339 Afternoon.

NICHOLS (H. Hobert) Washington

No. 1423 Florida Avenue.

Born, Washington, D. C. Self-taught.
Member of Society of American Artists.

340 Windy Weather.

NICKELS (Myrtle) — Vienna, Austria

Born, Bristol, Tenn. Pupil of Miss Edith Lynn, G. F. College, Glendale, Ohio; Hildegarde von Portner, Vienna, Austria.

340½ An Austrian Peasant—Age 72.

NOBLE (Thos. S.) — Cincinnati

No. 2312 Kemper Lane.

Born, Lexington, Ky. Pupil of Thomas Conture, France.
Awards and Honors: Gold, Silver and Bronze Medals.

341 Portrait.

This is a portrait of Miss Grace Noble, the attractive daughter of the artist.

342 Rest.

The interior of a log cabin, such as was built by our pioneer ancestors. A white-capped, sweet-faced woman is asleep near her spinning-wheel.

343 Anarchist.

NORTON (Wm. E.) — London

No. 21 Camden Road.

Pupil of George Inness and J. A. Volon.
Awards and Honors: Gold Medal at Boston; Honorable mention, Paris Salon, 1895.

344 Moonlight.

NOURSE (Elizabeth) — Paris, France

Born, Cincinnati, Ohio. Pupil of Carolus-Duran, of Paris.

Awards and Honors: Gold Medal at the World's Fair, 1893. Elected Associate Member of Beaux Art at Paris, 1895.

The work of Miss Nourse is full of virility, strong in color and cheerful in character. She draws well and paints with a free brush. In her general treatment of subjects, we see a woman's refinement. In the stories told she shows a high order of intelligence and a deep sense of the emotional.

345 La Lecon de Lecture.
(The Reading Lesson.)

346 Mere et Fillete Hollandaises.
(Dutch Mother and Child.)

347 Mother and Baby.

348 First Communicants.
(See Loan Section.)

NOWOTTNY (A. V.) — Cincinnati Art Museum.

Born, Ohio. Pupil of Munchen and Pasio.

Member of the Cincinnati Art Club. Honorary member of the Western Artists' Association.

349 Waiting.

OCHTMAN (Leonard) — Mianus, Conn.

Born, Zonnemaire, Holland. Self-taught.

Awards and Honors: Landscape Prize at Brooklyn Art Club Exhibition, 1891; Medal, World's Columbian Exposition, 1893; Gold Medal for best picture at the Philadelphia Art Club Exhibition of 1894.

Member of Society of American Artists; American Water Color Society, New York; Water Color Club and Brooklyn Art Club.

350 Harvesting by Moonlight.

OERTEL (Johannes A.) Bel-Air, Md.

Born, Furth, Bavaria, Germany. Pupil of Imenzzing-Muller, Nuremberg, engraver, composer, and painter. Studied from his fourteenth year, first at Nuremberg, then at Munich. Came to this country A. D. 1848.

Member of the Society of Washington Artists, and has been for many years associate of the National Academy, New York.

Contrary to the modern dictum of art, for "art's sake," Mr. Oertel holds of the highest importance the nobility of subject. As a painter of religious sentiment and biblical history, he ranks among the first artists of the day.

His "Rock of Ages" has received the verdict of popular approval throughout the Christian land, and has, perhaps, been reproduced oftener than any other American painting.

351 The Dispensation of Promise and the Law.

This is first of a series of four pictures which Mr. Oertel regards as his life-work, and which he has had in contemplation for forty-five years. This picture describes two dispensations—the Mosaic and the Patriarchal—the law as given by Moses and the promise of the Redeemer as believed and taught by the patriarchs.

352 Sacrifice.

353 Royalties of the Desert.

ORDWAY (Francis Throup) New York

No. 152 West Fifty-seventh Street.

Pupil of Art Students' League and Alfred Stevens, Paris.

354 Thought.

PAGE (Hollis Bowman) Waverly, Mass.

Box 148.

Born, Boston, Mass. Pupil of George Jacobides, Munich.

355 A Maine Woodsman.

PARRISH (Clara Weaver) — New York

No. 78 West Fifty-fourth Street.

Born, Selma, Ala. Pupil of Wm. M. Chase, H. Siddons Mowbray, and Kenyon Cox, also J. Elden Wier.
Member of New York Water Color Club and Woman's Art Club.

356 A Mandolin Player.

357 Day Dreams.

358 Portrait of Mrs. S.

359 Legends of the Saints.

DESIGNS FOR STAINED-GLASS WINDOW.

360 The Hymn.

361 The Marys at the Tomb.

362 The Virgin and Child.

363 The Annunciation.

PENNORK (Anne) — Philadelphia

No. 1220 Arch Street.

Born, Oxford, Pa. Pupil of Theo. Hovenden and Robt. W. Vonnoh.

364 Portrait.

PERETTI (A.) — New Orleans

No. 17 Orleans Alley.

Born, Alessandria, Italy. Pupil of Casnedie Bertini, Milanno; Morelli of Napoli; Isola e Barabino, Geneva; Cisarie Massarans, Rome.

Awards and Honors: First Silver Medal at the Academical Study in Milan, and special reward in Rome, Italy.

Member of French Association of Artists in Rome, Chicago, and New Orleans.

365 Papa Beppe.

366 Martha.

PERRY (Lila Cabot) — Boston

312 Marlborough Street.

Born, Boston. Studied in Boston and Paris.

366½ Children Dancing.

366¾ Portrait.

PEYRAUD (Frank C.) — Chicago

No. 251 Center Avenue.

Born, Bulle, Switzerland. Pupil of Art Institute, Chicago; Ecole des Beaux Arts, Paris.

Awards and Honors: Western Society of Artists Cosmopolitan Club, Chicago.

Mr. Peyraud's style is marked by seriousness, subtlety and strength, without severity. He is especially fond of the hours that lie between sunset and night, though he interprets with equal feeling and fidelity scenes that glow with light and color.

367 Dying Day.

368 The Birth of Spring.

PIERCE (Chas. F.) — Boston

No. 12 West Street.

Born, New Hampshire.

369 In the Orchard.

PLUMB (Henry G.) — New York

No. 334 East One Hundred and Sixteenth Street.

Born, Sherburne, N. Y. Pupil of Gerome; Ecole des Beaux Arts, Paris.
Awards and Honors: Has received honorable mention at Paris, 1889.
Member of Artists Tunel Society and Salmagundi, Paris.

370 Full Weight.

POINCY (P.) — New Orleans

No. 618 Commercial Place.

Born, New Orleans, 1833. Pupil of Beaux Art Academy, Paris.
Member of Artists' Association in New Orleans.

One of the earliest portrait and landscape painters in New Orleans.

371 Landscape.

POORE (H. R.) — Orange, N. J.

No. 45 Ridge Street.

Born, Newark, N. J. Pupil of National Academy; Pennsylvania Academy; Bouguereau and Lumenais.
Awards and Honors: $2,000 Prize of the American Art Association; the second Hallgarten Prize, National Academy.
Member of the National Academy of Design.

372 White Bull.

POST (W. Merritt) — New York

No. 55 West Thirty-third Street.

Born, Brooklyn, N Y. Pupil of Art Students' League.
Secretary of the New York Water Color Club.

373 In the Early Spring.

POWELL (Lucien W.) — Washington

Corcoran Building.

Pupil of Fitz, London; School of Art, Rome, Venice and Paris.
Member of Society of Washington Artists; Washington Water Color Club.

374 The Old Market.
(Padua.)

PRELLWITZ (Edith Mitchell) — New York

No. 45 West Sixty-eighth Street.

Born, South Orange, N. J. Pupil of Art Students' League under George De Forest Brush, Kenyon Cox and others. Spent winter, 1889, in Paris studying at Academie Julian with Bouguereau, Robert-Fleury and Gustave Courtois.

Awards and Honors: The second Halgarten Prize and the Dodge Prize, National Academy of Design; Silver Medal, Atlanta Exposition, 1895.

375 The Book and the Rose.

Mrs. Prellwitz gives us a bit of sunlight in her "The Book and the Rose," which shows her out-door effects to advantage. Her work is pleasing, as well as strong and correct in detail.

376 Child in White.

QUINN (Edmund T.) — Philadelphia

No. 1707 Chestnut Street.

Born, Philadelphia, Pa.

377 Portrait of Henry Ashburner.

378 A Gamin of Cancarneau.

379 On the Schuylkill, Early Morning.

RACH (Louis) — Munich, Germany

Born, Chicago, Ill. Pupil of Piloty and Kaulbach.

Member of the Kuntzler Gennossensschaft, of Munich; also member of Munchener Kunst Verein.

Awards and Honors: He distinguished himself at Munich Academy by winning First Prize Medal four times, once under examination of Kaulbach and three times under that of Piloty. The picture exhibited at this exhibition is one of great merit.

380 Christ and His Disciples Breaking Bread at Emaus.

REAUGH (F.) — Oak Cliff, Texas

Born, Jacksonville, Fla. Pupil of St. Louis Art School and Julian Academy, Paris.

381 Breezy Morning.

382 In the Wood Lot.

The small pictures of cattle by Reaugh are individual and original. They are strong in action, true to nature, and remarkably well painted.

RETTIG (John) — Cincinnati

No. 20 College Building.

Born, Cincinnati. Pupil of St. Joseph's College and the Old School of Design; graduate's diploma from the MacMicken University; first President of the Cincinnati Art Club.
Member of Cincinnati Art Club.

Mr. Rettig's talent has always tended toward the decorative in art. Has devoted much attention to scenic painting, in which he stands high, being the author, designor, and painter of the greatest historical spectaculars ever produced, namely: "The Fall of Babylon," "Rome Under Nero," "Conquest of Mexico," and "Moses; or, the Bondage in Egypt."

383 By the Sea.

RETTIG (Martin) — Cincinnati

No. 110 Findlay Street.

Born, Cincinnati, Ohio. Pupil of Frank Duveneck.

384 Crusade Study Head.

REYNOLDS (Elizabeth) — Boston

Harcourt Building, No. 23 Irvington Street

Born, Boston, Mass. Pupil of Edmond C. Tarbell.

385 A Bit of Cananicut Island.

A cool, refreshing bit of nature, painted with artistic dash and a fine appreciation for delicacy and beauty of color.

RICHARD (F. de B.) — Philadelphia

Born, Wilmington. Studied in America and Europe.

386 On the Salt Marshes.

387 The Three Friends.

RICHARDSON (F. H.) Paris, France

Born, Boston, Mass. Pupil of Boulanger and Lefebvre, Paris. Member of Boston Art Club.

Richardson is a master of feeling, with which he endows his subjects.

388 Breton Widow at Prayer.

389 Return of Fishing Boats.
(Etaples.)

ROBBINS (Richard Smith) Chicago

Born, Solon, Ohio. Pupil of Lefebvre, Constant and L. Doucet, Academie Julian, Paris.

390 Potato Harvest in Normandy.

391 A January Thaw.

392 Winter Morning.

ROBINSON (Frank T) Roxbury, Mass.

No. 35 Whiting Street.

Born, Salem, Mass. Graduate of Harvard. Three years Art Director of Manufacturers Institute, one year Director of Massachusetts C. M. Association; Art Commissioner Tennessee Centennial.

Member of the Paint and Clay Club, Boston; Secretary of the National Stewart Art Association; Director of Jordan Art Gallery.

Mr. Robinson is the well known author of many valuable works, among them being the Art Catalogue, History of the Fifth Regiment, the Art Year book, American Arts Magazine, Living New England Artists, etc.

ROECKER (H. Leon) — Chicago

No. 487 Forty-second Place.

Born, Burlington, Iowa. Pupil of Academy of Design, Chicago, Royal Academy of Munich, 1887, 1889.

Awards and Honors: Yerkes Prize for Landscape, 1894. Honorable mention in Munich, 1889; Arche Club Prize, 1897.

Member of Cosmopolitan Art Club, of Chicago; Society of Western Artists.

Mr. Roecker is a noted figure and landscape painter, broad and simple in his technique, and full of feeling in expression. He is an impressionist who catches the spirit and movement as well as the vibrations of color and light in nature.

393 On the Brow of the Hill.

A study of color in Washington Park, Chicago. The foreground shows a sun shadow, the rest of the picture is swimming in light. The outlines of foliage are vague, and the figures indistinct from excessive light. This is a representative landscape of the impressionistic school.

394 Study from my Studio Window.

395 Lake in Washington Park.

ROSELAND (Harry) — Brooklyn

No. 191 Clinton Street.

Born, Brooklyn, N. Y.

Awards and Honors: Gold Medal in 1887 at Brooklyn Art Club.

Member of the Brooklyn Art Club and Salmagundi.

396 True Saying, Two Heads are Better than One.

RUPERT (A. J.) — Chicago

No. 289 Thirty-fifth Street.

Born, Ft. Plain, N. Y. Pupil of Professors Gabriel, Max, Bart, and Sietz; Royal Academy of Fine Arts, Munich.

Member of the Cosmopolitan Art Club, Chicago.

397 Wheat Stacks.

(In North Dakota.)

SANDERSON (Charles W.) — Boston

No. 20 Beacon Street.

Born, Brandon, Vermont. Pupil of Boulanger, Oudinot, and Van Borselan.

Awards and Honors: Second Prize at Paris, by Boulanger-Life School; honorable mention, New York, 1885.

Member of Art Club, Boston, and American Art Society.

398 On the Neponset—Late Autumn.

399 Golden Sunrise.

(Del Monte, California.)

SANDHAM (Henry) — Boston

Born, Montreal, Canada. Pupil of C. R. Jacoby and John A. Fraser.

Awards and Honors: Medals at London, England, and Boston; Vice President of Boston Art Club.

Mr. Sandham is well known as an illustrator and a painter. He is an artist of much resource in the way of invention, imagination, and dramatic feeling, and it is undoubtedly these qualities which have led to his success in the field of illustration.

400 Founding of Maryland.

401 The Summer Wind.

The distance is very fine, the color refreshing, and the smoke from the tripod well painted, in this pleasing picture by one of Boston's ablest artists.

402 Ready for the Welding.

The details of the blacksmith's shop, and the fire light from the forge, are noticeably well painted.

SCHREYER (C. W.) — Philadelphia

No. 925 Walnut Street.

Born, Philadelphia, Pa. Pupil of Thomas Aiken, Philadelphia; John Paul Laurens and G. St. Pierre, Paris.

403 Still-Life.

SCOTT (E. M.) — New York

Born, New York. Pupil of Art Students' League and Art School, of Paris.
Awards and Honors: Silver Medal at Atlanta Exposition, 1896.
Member of Water Color Club, New York.

404 Study in Yellow.

SEARS (Helen W.) — Philadelphia

No. 1020 Arch Street.

Born, New York, N. Y. Pupil of Pennsylvania Academy of Fine Arts.

405 Consider the Lilies.

SEEBOLD (M. M.) — New Orleans

No. 912 Canal Street.

Born, New Orleans, La. Pupil of A. Molinary.
Member of Artists' Association of New Orleans.

406 Daisies.

407 Violets.

SELDEN (Dixie) — Cincinnati

408 Gaslight Sketch.

409 Soudanese Woman.

410 A Girl I Know.

Selden shows strength in his drawing, and portrays facial expression in an excellent way.

SELLSTEDT (L. G.) — Buffalo

Born, Sundsvall.
Member of Buffalo Fine Art Academy and National Academy of Design.

411 A Portrait Study.

SENAT (Prosper L.) — Philadelphia

The Art Club.

Born, Germantown, Pa. Pupil of Ecole des Beaux Arts, Paris and Antwerp; also of South Kensington, London; E. L. Hampton, London.
Awards and Honors: First-class Medal and honorable mention at Columbian Exposition in 1893; at the Atlanta Cotton Exposition in 1895; at the Brussels Exposition in 1880; at the Naples National Exhibition, 1889: at the Venice National Exhibition, 1893.
Member Art Club, Philadelphia; the Philadelphia Society of Artists; Artists' Fund Society, of New York.

Prosper L. Senat as a marine painter sees nature in her moments of special loveliness, and renders her with the wholesome poetry of veracity and color.

412 The Road from the Harbor.
(Tavomina, Sicily.)

413 In Old St. Augustine.

414 In the Shadow of the Piazza.
(Capri.)

415 After a Shower.
(The Road to the Harbor, in Sicily.)

SEWELL (A. Brewster) — New York

No. 68 West Forty-fifth Street.

Born, Essex County, N. Y. Pupil of Tony Robert-Fleury and Lefebvre.

Awards and Honors: Norman W. Dodge Prize, National Academy of Design; and honorable mention, Salon; and Medal, World's Fair.

Mrs. Sewell was represented by six pictures at the World's Fair. Like the painters of the English school, she understands the art of pleasing. Everything that is harsh or unlovely is eliminated from her graceful compositions.

416 Fig Gatherers.

SEWELL (Robert V.) — New York

No. 68 West Forty-fifth Street.

Born, New York. Pupil of Lefebvre and Boulanger, Paris.

Awards and Honors: First Halgarten Prize, National Academy, New York; the Cleveland Popular Vote Prize.

Member of National Society Mural Painters.

417 The Vintage Revel.

First Prize, Boston, 1895.

418 The Garden of Persephone.

Pale, without name or number,
In fruitless fields of care,
They bow themselves and slumber
All night till light is born,
And like a soul belated,
In heaven and hell unmated,
By cloud and mist abated,
Comes out of darkness, dawn.

—*Swinburne.*

SEWELL (A. B. and R. V.) New York

419 The Daughters of Hesperis.

They were daughters of Hesperis in Greek mythology, made goddesses of the golden apple, which Gæa (earth) caused to grow as a marriage gift for Hera. They dwelt in the extreme West, and were daughters of Atlas and Hesperis, named Ægle, Arathesia, Erytheia, and Hesperia. This painting is the joint work of the Sewells (R. V. and A. B.). Received prize by popular vote at Cleveland, 1895.

SHARP (J. H.) Cincinnati

No. 118 East Fourth Street.

Born, Bridgeport, Ohio. Pupil of Carl Marr and National Academy of Munich; Charles Verlot, of Antwerp; Benjamin-Constant and J. P. Laurens, Paris.

Member of the Society of Western Artists, and a teacher in the Cincinnati Art Academy.

420 The Alhambra by Moonlight.

421 Moonlight at Sunset.

(In Brie, France.)

422 Rainy Day.

(Fountain Square, Cincinnati.)

SHARRARD (Alice B.) Louisville

No. 1013 Martin Avenue.

Born, Louisville, Ky. Pupil of Harvey Joyner and the Cincinnati Art Academy.

Member of the Art League of the South.

423 Portrait of Capt. S. R. Sharrard.

424 A Study from Nature.

SINNICKSON (Mary H.) — Philadelphia

No. 1523 Chestnut Street.

Born, Philadelphia, Pa. Pupil of Pennsylvania Academy Fine Arts, Paris.

425 A North Carolina Mountaineer.

True to nature. The artist has admirably depicted the hardy countenance of the mountaineer.

SMILLIE (Geo. H.) — New York

No. 51 East Fifty-ninth Street.

Born, New York. Pupil of James M. Hart.

Academican of the National Academy of Design, and American Water Color Society.

Mr. Smillie has been a member of National Academy of Design since 1882, and no contributor has given more pleasure than he.

426 Autumn Afternoon in Connecticut.

SMITH (De Cost) — New York

No. 146 West Fifty-fifth Street.

Born, Shaneateles, N. Y. Pupil of Art Students' League, New York; Boulanger and Lefebvre, Paris.

In portraying Indian life, no artist stands higher than Mr. Smith.

427 Sioux Outpost Signaling with a Mirror.

428 Bent on Mischief.

SMITH (F. Hopkinson)

Member of Jury of Award.

Mr. F. Hopkinson Smith is not only an artist who has attained the first rank among American water color painters, but he is an illustrator of books, an author of distinction, widely known as the creator of "Col. Carter, of Cartersville," and is a forcible and brilliant lecturer.

SMITH (Henry P.) — **New York**

No. 11 East Fourteenth Street.

Born, Waterford, Conn.

429 Thunderstorm in Mid-Ocean.

A very fine marine. The power of the ocean is in strong contrast with the frailty of the ship; the on-rush of the storm is strongly rendered in the meeting of the dark mist and the white clouds, and in the grand swell of the gray, green waves.

SMITH (Ida A.) — **Pittsburgh**

No. 20 Bertha Street.

Born, Pittsburgh, Pa. Pupil of Academie Julian, Paris.

430 The Water Boy.

SMITH (J. Francis) — **Chicago**

Art Academy, No. 300 Wabash Avenue.

Born, Waukesha, Wis. Pupil of Gustave Boulanger, Jules Lefebvre and Benjamin-Constant.

431 Portrait of a Young Woman.

SNELL (Florence Frances) — **New York**

No. 116 West Forty-first Street.

Born, London. Pupil of Art Students' League, New York. Member of the New York Water Color Club.

432 A Roman Girl.

SNOW (E. T.) — Philadelphia

Born, Philadelphia, Pa. Pupil of James Hamilton and Prof. Shcusselle.

Mr. E. T. Snow, of Philadelphia, has won a high reputation as an artist. His pictures have been eagerly sought by prominent exhibitions of the East, and may be found in many of the best private collections in the country. To the efforts of Mr. Snow the Tennessee Centennial is largely indebted for the splendid and characteristic exhibition of pictures from Philadelphia.

433 Low Tide.

434 Summer Day.

SOLARI (Mary M.) — Memphis

Born, Chiavari, Italy. Pupil of Amos Cassioli, Florence, Italy; Royal Academy of Fine Arts.

Awards and Honors: Diploma from the Royal Academy, Florence, Italy; Master of Art, Degree for Ornamental and Applied Art in 1890; Master of Art, Degree for figure and life, 1890; honorable mention, Paris; Silver Medal; Bronze Medal; Silver Medal at the Exposition at Florence, Italy; Silver Medal at Atlanta Exposition; Silver Medal, Antique and Ecclesiastical Collection International Exposition, Atlanta, 1895.

Member of the Jury of Fine Arts, World's Columbian Exposition.

435 Cloister of St. Mark.
(Florence, Italy.)

SPENCER (Mary) — Cincinnati

No. 340 West Fifth Street.

Born, Springfield, Ohio. Pupil of E. T. Webber.

436 Grandmother's Love Letters.

437 Study Head.

STECHER (Wm. F.) Dorchester, Mass.

No. 17 Austin Street.

Born, Boston, Mass. Pupil of Wm. A. Bouguereau, Tony Robert-Fleury, G. Ferrier, and J. Blanc. Studied at the Academie Julian and Carlo Rossi.
Member of Boston Art Club and Boston Society of Water Color Painters.

438 Ox-Eyed Daisies.

STERLING (Ruth) St. Louis

No. 22 Westmoreland Place.

Pupil of Abbott H. Thayer, New York, and G. Boldini, Paris; also Van der Weele, The Hague, Holland.
Member of St. Louis Association of Painters and Sculptors; Cosmopolitan Art Club, Chicago.

439 Dead Pigeons.

440 Resting.

441 The Sweeper.

STEVENSON (H. S.) Pittsburgh

No. 413 Wood Street.

Born, Newcastle, Pa. Pupil of Bouguereau and Fleury.

442 The Captive.

443 An Emsworth Byway.

STODDARD (Frederick L.) — St. Louis

No. 1626 Locust Street.

Born, Coatiwak, Canada. Pupil of Benjamin-Constant, Bouguereau and Laurens.

Member of Society of Western Artists, St. Louis Guild and Society of Painters and Sculptors.

444 The Touraine Bowlers.

445 He Won't Hurt You.

A very charming scene in the country near Paris. A robust peasant girl has caught a young bull with one hand, while she waves the other in smiling derision at the fright of the girls from the city.

446 Reverie.

STREETER (W. Day) — New York

No. 326 West Fourteenth Street.

Born, St. Louis, Mo. Pupil of Benjamin-Constant and Jean Paul Laurens.

447 A Portrait Study.

SVENDSEN (Chas. C.) — Cincinnati

No. 20 East Court Street.

Born, Cincinnati, Ohio.

Member of Art Club, Cincinnati; Commissioner of Tennessee Centennial for Belgium and Holland.

As an artist, Mr. Svendsen has been largely occupied with religious, historical pictures. He is also a painter of pastoral nature, the poetry of the fields and the humble lives spent on them furnishing themes for many of his best pictures.

448 Gathering Potatoes.

(Oberbeauren, Bavaria.)

449 Mortgaged.

SVENDSEN (Svend) — Chicago

No. 925 Central Park Avenue.

Born, Christiana, Norway.
Awards and Honors: The Young Fortnightly Club Prize, 1895.

450 Suburban Street in Winter.

451 Winter Sunset.

SWORD (James B.) — Philadelphia

No. 1520 Chestnut Street.

Born, Philadelphia, Pa. Pupil of Academy of Fine Arts.
Awards and Honors: Received awards at the International Exposition at New Orleans.
President of Philadelphia Society Artists; President Artists' Fund Society, and member of the Art Club, Philadelphia.

452 The Lost Trail.

453 Reverie.

454 Coast of Rhode Island.

455 Rabbi Joseph Krauskoff, D. D.
(The Kenneseth Israel Temple, Philadelphia. Portrait.)

SYLVESTER (F. Oakes) — St. Louis

No. 792 Euclid Avenue.

Born, Brocton, Mass. Pupil of Massachusetts Normal Art School.

456 The Hay Stack.

A delightful little farm scene, in which the artist has displayed an easy grace that shows him capable of more powerful work.

TARBELL Edmund C.) Boston

No. 12 St. Botolph Street.

Born, West Groton, Mass. Pupil of Boulanger and Lefebvre.
Awards and Honors: Halgarten, Clarke and Shaw Fund Prizes, New York; Medal, World's Columbian Exposition, 1893; two Medals, Boston; Walter Lippincott Prize, Philadelphia; Gold Medal, Philadelphia Art Club.

A vigorous painter, whose work is always conscientious and full of individuality. His labors in the art field have shed renown upon American art.

457 Rosemary.

TAYLOR (Elizabeth V.) Boston

No. 13 Harcourt Building, 23 Irvington Street.

Born, New Jersey. Pupil of School of Drawing and Painting Museum of Fine Arts, having studied with Mr. Joseph DeCamp and Edmund C. Tarbell.

458 Martha.

459 Mehitable.

THOMSON (H. G.) Wilton, Conn.

Fairfield County.

Born, New York. Pupil of Academy of Design, Art Students' League, and Wm. Chase.

460 Around the Side Porch.

THUM (Patty) — Louisville

No. 1309 First Street.

Born, Louisville, Ky. Pupil of Henry Van Ingen and of the Metropolitan Art School of New York.

Awards and Honors: Honorable mention; Diploma for illustrations on color and black and white of Magazines at the Columbian Exposition.

461 Roses.

462 Full Blown Roses.

TOMPKINS (F. H.) — Boston

No. 398 Northampton Street.

Born, Hector, N. Y. Pupil of Art Students' League and Royal Academy of Munich.

Awards and Honors: Two first-class Medals from Munich Academy for technique painting; Gold Medal from Boston Charitable Mechanics' Association.

Member of the Boston Art Club.

463 The Outlook.

TOWNSEND (Frances B.) — Boston

No. 82 Beacon Street.

Born, Boston. Pupil of Boston Art Museum School and Julian Dupre, Paris.

Awards and Honors: Received Silver Medal, Massachusetts Charitable Mechanics' Exhibition; and Gold Medal, Atlanta Exposition, 1895.

Member of the Water Color Club, Boston.

464 In a New England Orchard.

465 Youth and Age.

Mr. Townsend has given us a delightful farm scene in his "New England Orchard." He also shows a strong stroke in his animal painting.

TROTTER (Newbold H.) Cheyney, Pa.

Born, Philadelphia, Pa.
Member of Artists' Fund Society, Philadelphia Society of Artists, and Pennsylvania Academy of Fine Arts.

466 A Surprise.

TRUESDELL (Gaylord S.) Paris, France

No. 9 Rue Duperre.

Born, Milwaukee, Wis. Pupil of Philadelphia Academie, Cormon and Morot.
Awards and Honors: Medaille, Exposition Universelle, 1889, Paris; Medaille Second Class, Salon, 1892; H. C., Paris Salon.

467 Sheep.

468 There is the Shepherd.

Truesdell quite equals any of the American artists in his sheep pictures, which he always includes in landscapes of a beautiful atmospheric effect.

TRYON (D. W.) New York

No. 226 West Fifty-ninth Street.

Born, Hartford, Conn. Pupil of C. Daubdigny, Jocquesson de la Chevreuse, and A. Guillemet.
Awards and Honors: Bronze Medal, Massachusetts Iudustrial Exposition; two Gold Medals, A. M. Art Association; Halgarten Prize, N. A. D.; Ellsworth Prize, Chicago Art Institute; Palmer Prize Chicago Interstate Exposition; Munich International Exposition Gold Medal, first-lass; Chicago Columbian Exposition, thirteen medals; Cleveland Art Association, first prize.
Member of National Academy of Design, Society American Artists, and American Water Color Society.

William Tryon is an American landscape painter whose pictures are greatly sought for their delicacy of coloring and refinement of feeling. A pupil of Daubdigny, he is, like that artist, a painter of country life—the idyllic rusticity of apple trees in bloom, of waving cornfields, of shining valleys and streams rippling gently to the sea. He is especially fine in silvery-gray atmosphere.

469 December, a Salt Marsh.

TURNEY (Olive) — Pittsburgh

No. 322 Amber Street.

Born, Pittsburgh, Pa.

470 The Parting Clouds.

UHL (S. Jerome) — Washington

No. 614 Seventeenth Street, N. W.

Born, Millersburg, Ohio. Pupil of Augusta Emile, Carolus-Duran, R. de Charvaunes.
Member of Salmagundi Art Club.

471 Puritan Maiden.

USHER (Leila) — Cambridge, Mass.

No. 9 Kirkland Place.

Born, Ouslaska, Wis. Pupil of Geo. T. Brewster and D. Gaudens.
Awards and Honors: Atlanta Exposition, Bronze Medal.

472 Mildred.

VAN BRIGGLE (A.) — Cincinnati

Pupil of Frank Duveneck and Jean Paul Laurens.
Member Cincinnati Art Club.

473 After the Plunge.

VANDERPOEL (Jno. H.) — Chicago

Art Institute.

Born, near Haarlem, Netherlands. Pupil of Boulanger and Lefebvre.

Member of New York Water Color Club and Chicago Society of Artists.

474 In the Spring House.

VAN LAER (A. T.) — New York

No. 58 Fifty-seventh Street.

Born, Auburn, N. Y. Pupil of National Academy of Design.

Member of the Artists' Fund Society and Salmagundi Club.

As an artist he has been a constant exhibitor at all of the important exhibitions of the country. He is also an able writer on art subjects, notably American art, and is a polished and interesting speaker. Mr. Van Laer is one of the Art Commissioners for New York of the Tennessee Centennial and International Exposition.

475 Gray Day.

476 Evening.

VAN SALTZA (Chas. F.) — St. Louis

Museum Fine Arts.

Born, Sweden, 1858. Pupil of Royal Academy of Fine Arts in Stockholm, Brussels Academy, Pootaels Van Severdouck, Satalleart, and Robert and Leon Bonnat, Paris.

Instructor in the School and Museum of Fine Arts of St. Louis.

Member of the Association of Swedish Artists, of the St. Louis Association of Painters and Sculptors, and of the St. Louis Artists' Guild.

Nature and Scandinavian art have been the predominating influence of Mr. Van Saltza's art life. He is one of the very best portrait painters in the United States. He paints with a broad, bold brush, has a brilliant and forcible style, thoroughly polished, as becomes the work of an artist who has made a profound study of technique.

477 Portrait of W. S. Chaplin.

(Chancellor of Washington University.)

VINTON (Frederick P.) — Boston

No. 247 Newbury Street.

Born, Bangor, Maine. Pupil of William M. Hunt, Boston; Bonnat, Paris; Duveneck, Dietz and Wagner, Munich; and later of Jean Paul Laurens, Paris.

Member of the National Academy and of the Society of American Artists, New York; Honorable mention, Exposition Universelle, Paris, 1889; Gold Medal, Chicago; Gold Medal, Atlanta.

Mr. Vinton is one of Boston's ablest portrait painters. He entered the Atelier of Leon Bonnat in 1875, since which time he has given himself to art. He first exhibited in the Salon in Paris in 1878, and in the American section of the Exposition of that year.

Mr. Vinton stands in the front rank of American painters. No artist stands for a higher excellence in art, and but few whose influence in the art world has been more widely felt.

478 Portrait of a Lady.

WADE (Caroline D.) — Chicago

No. 728 Athenæum Building.

Born, Chicago, Ill. Pupil of Courtois.

479 A Cloisonne Jar.

WADSWORTH (Adelaide E.) — Boston

Born, Boston, Mass. Pupil of William Hunt, Frank Duveneck, Theodore Wendell, J. T. Twachtman and Chas. H. Woodbury.

480 Salt Marshes in Autumn.

481 On the River Bank.

WADSWORTH (Frank B.) Oak Park Ill.

No. 302 Linden Avenue.

Born, Chicago. Pupil of Wm. M. Chase, New York, and Art Institute, Chicago.

482 Street Pawtucket, Rhode Island.

482½ Street, Madrid.

482¾ Landscape, Providence.

WAGNER (Jacob) Boston

Harcourt Building, Irvington Street.

Born, Bavaria, Germany. Self-taught. Studied drawing at Lowell Institute and Art Museum.
Awards and Honors: Ideal head bought by Boston Art Club.
Member of Boston Art Club.

483 The Return from Work.

The fishermen in their boats are making speed for home in the tremulous opaline glow of restful sky and water.

484 Awaiting the Return.

485 Interesting Book.

WAIT (Lizzie F.) Boston

No. 18 Harcourt Studios, Irvington Street.

Born, Boston. Pupil of Tarbell and Benson.
Member of Boston Art Students' Association.

486 Elizabeth.

487 Portrait.

Waldeck (C. G.) — St. Louis

Grand and Franklin Avenues.

Born, St. Louis. Pupil of Benjamin-Constant, Jean Paul Laurens, Paris, France.
Exhibited at Salon de Champe Elysees, Paris.

488 Magdalene.

Wall (A. Bryan) — Allegheny City, Pa.

No. 104 Arch Street.

Born, Pennsylvania. Pupil of his father.
Member of Carnegie Board of Trustees of Art, and Art Society of Pittsburgh.

Mr. Wall is fond of painting sheep, and displays much fidelity and vitality in his work.

489 Sheep at Pasture.

WALTON (William) — New York

No. 360 West Twenty-second Street.

Born, Philadelphia, Pa. Pupil of Carolus-Duran.
Member of American Fine Art Society and Architectural League of New York.

490 Gallimaufry.

491 The Saccubus.

492 Study for Frieze for Riding School.

WARD (E. M.) N. A. — New York

No. 51 West Tenth Street.

Born, Urbana, Ohio. Pupil of National Academy of Design, New York; École des Beaux Arts, and Cabanel, Paris. In Paris 1872, 1879.

Elected member of the National Academy, 1883; member of the American Art Union.

Ward has studied conscientiously, and the character of his work, in almost any light in which it may be viewed, will stand the test of comparison with the pictures of the leading artists represented in the exhibition.—*Art Journal, May* 1885. (On National Academy Exhibition.)

493 Churning.

WAUGH (Ida) — Philadelphia

No. 1020 Chestnut Street.

Born, Phiiadelphia, Pa. Pupil of Lefebvre and Benjamin-Constant, and Paul De Lance.

Awards and Honors: Norman W. Dodge Prize, $300, New York National Academy of Design, 1896.

494 Pierrot.

495 A Dominican Friar.

496 Minette.

497 Portrait.

WENDT (William) — Chicago

Born, Germany. Self-taught.

Awards and Honors: The Yerkes Second Prize in 1893; the Young Fortnightly Club Prize, 1897.

Member of the Chicago Society of Artists and of the Cosmopolitan Club.

498 The Frozen River.

WEST (M. W.) — Chicago

499 Portrait of Mrs. West.

WEYL (Max.) — Washington

500 Environs of Washington, D. C.

501 Twilight.
(Maryland.)

WHITTEMORE (Wm. J.) — New York

No. 253 West Forty-second Street.

Born, New York. Pupil of William Hart, Caroll Beckwith, Jules Lefebvre and Benjamin-Constant.
Awards and Honors: Silver Medal at the Paris Exposition, 1889; Bronze Medal at Atlanta, 1895.
Member of the American Water Color Society and New York Water Color Club.

502 The Puritan.

503 Sunday Pathway.

WHITMORE (Wm. R.)

504 The Tea Hour.

505 A Cornish Cottage.

WIKSTROM (B. A.) — New Orleans

No. 618 Commercial Place.

Born, Sweden. Pupil of Prof. Perseus and Academy of Stockholm. Member of Artists' Association of New Orleans.

Mr. Wikstrom, as Commissioner of the Tennessee Centennial, was instrumental in securing the pictures from the Scandinavian artists. He makes his home in New Orleans, returning every year to Sweden, where, in his private yatch, he spends much time on the North and Baltic Seas. His marine paintings have won him a recognized position in the world of art.

506 Mid Ocean.

A grand subject handled with masterly skill.

507 Companions.

WILES (Irving R.) — New York

No. 106 West Fifty-fifth Street.

Born, Utica, N. Y. Pupil of Lefebvre, Wm. M. Chase and Carolus-Duran.

Awards and Honors: Honorable mention at the Paris Exposition; Medal at the Columbian Exposition; The Clark and Halgarten Prizes at National Academy of Design; the Wm. T. Evans Prize of the American Water Color Society.

Member of Society of American Artists; Associate of the National Academy of Design; of the American Water Color Society; of the Water Color Club and Pastel Club.

A painter by inheritance from his father, who was also his first teacher. He is a truthful and individual painter of the figure, and especially of the unconventional grace and beauty of children.

508 Portraits.

509 Portrait of a Lady in Red.

510 Sunshine and Flowers.

WILES (L. M.) — New York

No. 106 West Fifty-fifth Street.

Born, Perry, N. Y. Pupil of William Hart and J. F. Cropsey.

511 Mid Winter Snow Storm.

512 Pike's Peak.
(Colorado.)

WILLARD (Geneva I.) — Chicago

Art Institute.

Assistant Commissioner for Tennessee Centennial.

Born and educated in Massachusetts, she has for a number of years been identified with art interests. She was for ten years with William C. Stevens in his Art Gallery in Chicago. She was connected with the Art Department of the World's Fair, since which time she has been associated with the Chicago Art Institute. Personally a gracious and interesting woman, Miss Willard holds a recognized position as a connoisseur in all matters pertaining to art. She has a wide acquaintance and is exceedingly popular with artists.

WILLIAMS (Fred. B.) — Glen Ridge, N. Y.

Born, Brooklyn, N. Y. Pupil of National Academy of Design, New York, etc.

Member of the New York Water Color Club.

513 A Pastoral.

WILLIAMS (Frederick D.) — Boston

No. 23 Irvington Street.

Born, Boston.

Awards and Honors: Medal in France in 1877, and Medal in the United States in 1881.

514 Seaside Pasturage.

WILSON (Maud) — Chicago

No. 123 Park Avenue.

Born, Chicago, Ill. Pupil of Art Institute of Chicago.

515 The Grandmother.

516 Old Letters.

WOLF (M. V.) — New York

No. 165 West Fifty-eighth St.

Born, Washington, D. C. Pupil of Art Students' League.

517 Orchids.

WOODBURY (Chas. H.) — Boston

No. 192 Boylstone Street.

Pupil of Academie Julian, Paris.

Awards and Honors: Gold Medal at Atlanta; Medals at the Mechanics' Fair at Boston; Prize at the Boston Art Club.

518 Mid Ocean.

A grand subject nobly treated. The artist has caught the heavy swell of a gigantic wave as it rises, monster-like, out of the dark blue ocean, breaking into billows of pearly foam, and daringly, almost coquettishly, casting the sparkling waters back into the grim monotony of the surrounding sea.

519 Hedgerows.

WOODBURY (Marcia Oaks) Boston

Pupil of Lazane, Paris.

Awards and Honors: Medal at Atlanta, Mechanics' Fair at Boston, Prize at the Boston Art Club.

520 Mother and Daughter.

521 The Smoker.

WOODWARD (Ellisworth) New Orleans

Born, Massachusetts. Pupil of Carl Marr and Samuel Richards, Munich.

522 Within the Fortifications.

523 The Tauber Valley.

WOODWARD (William) New Orleans

Carrollton Avenue and Fourth Street.

Born, Massachusetts. Pupil of the Rhode Island School of Design the Julian Academy.

Instructor in the Tulane University of New Orleans. Established the course of Architecture in the new college of Technology. President of the New Orleans Art League; President of the Art Pottery Club; Ex-President of the Louisiana Teachers' Association; Chairman of the Art Committee of the Artists Association at New Orleans; Joint Chairman of the Louisiana Committee for the collection of Art exhibits at New Orleans for Chicago.

524 Portrait of Prof. M. Ordway.

525 Portrait of Hon. W. O. Rogers.

526 A Southern Bayou.

WOODWELL (Joseph R.) Pittsburgh

Born, Pittsburgh, Pa.

Mr. Woodwell enjoys the rather unusal distinction of having for the past twenty-five years pursued, with unflagging zeal and industry, the study of art and at the same time of having established himself as a business man of success. He was selected to hold a position on the National Jury of the World's Fair.

527 Magnolia Harbor.

528 In the Woods.

529 Coming Down the River.

WUERPEL (Edmund H.) St. Louis

No. 3418 Lucas Avenue.

Born, St. Louis. Pupil of St. Louis School of Fine Arts, Bouguereau. Gabriel Ferrier and Edmund Amanjeon, Paris.
Instructor in Painting, St. Louis Museum Fine Arts.
Member of Artists' Guild and of Association of Painters and Sculptors, St. Louis.

530 Portrait of my Mother.

531 Studio Interior.
(The Rejected Picture.)

YEWELL (Geo. H.) New York

No. 51 West Tenth Street.

Born, Havre de Grace, Maryland. Pupil of Couture, Paris.
Member of the National Academy of Design ; Metropolitan Museum of Art ; Secretary of the Artists' Fund Society.

Paints with great fidelity and accuracy.—MRS. TYTLER, *Modern Painters.*

532 A Street in Cairo.
(Egypt.)

YOUNG (Chas. Morris) Philadelphia

Born, Gettysburg, Pa. Pupil of Academy Fine Arts, Philadelphia.
Awards and Honors: Honorable mention and Toppan Prize, Pennsylvania Academy Fine Arts.

533 The Old Pasture.

The barrenness of "The Old Pasture" lies in its naturalness, and not from anything the artist failed to put upon his canvas. He has succeeded in obtaining the hazy, autumn atmosphere to an admirable degree.

SECTION 2

LOAN COLLECTION

PAINTINGS, FOREIGN AND AMERICAN,
INCLUDING OLD MASTERS

NEW YORK LOAN.

LENT BY WILLIAM T. EVANS, NEW YORK.

Art Commissioner Tennessee Centennial for New York.

Born, New Jersey. Founder and President of the Merchants' Central Club; member of the Colonial and Salmagundi Club; Second Vice President of the Municipal Art Society, and a member of the Executive Council of the Sculpture Society; director of the Lotus Club; Chairman of its Art Committee. Patronage of art is a diversion that exercises the heart in an ennobling sympathy and calls into action the most royal prerogatives of the mind. Such has been, for the past fifteen years or more, the pleasure of Mr. W. T. Evans, whose collection of *exclusively American paintings* has a world-wide reputation, many of the pictures having taken medals at international expositions. A number of the masterpieces of this collection are loaned by the courtesy of their owner to our Centennial.

CHURCH (F. S.)

534 Una and the Lion.

This is considered as fine as anything Mr. Church has painted.

RANGER (H. W.)

535 An East River Idyl.

PLATT (Charles A.)

536 Clouds.

This picture took the Webb Prize at the Society American Artists two years ago.

INNESS (George), DECEASED.

537 Meadow Land in June.

It is the consensus of opinion that Inness ranks with Turner, Rousseau, Corot, Daubdigny and Dupre as a landscape painter of unsurpassed excellence. His pictures have the color radiance, the passionate energy, the depth and spontaneity of nature in her primeval beauty and power.

JONES (Frances C.)

538 The Little Visitor.

BROWN (J. G.)

539 The Longshoreman's Noon.

This masterpiece of Mr. Brown received honorable mention at the Paris Salon.

DEWEY (Charles Melville)

540 An Autumn Pastoral.

EATON (C. Harry)

541 A Normandy Landscape.

MOELLER (Lewis)

542 A Doubtful Investment.

CRANE (Bruce)

543 Evening After Rain.

GIFFORD (R. Swain)

544 Salt Works at Darmouth.

LENT BY CHAS. M. KURTZ.

ARTZ (D. A. C.)

Artz, like Isreals, is "interested in human character, in the landscapes of Holland, and in the lives of the Dutch peasantry"; noted for fine coloring, atmospheric effects, and superior draughtsmanship.

544½ On the Dunes.
(Holland.)

GRIMELUND (J.)

545 Fisherman's Hut.
(Norway.)

YVON (Edmond)

546 Landscape.
(St. Auld, France.)

547 America.

Standing on the car of State, drawn by lions, Liberty and Justice—typical of America. Surrounding the car are the States of the Union, typified by beautiful young women. To the left immigrants are arriving, and the God of War is quenching his torch in a stream of water. To the right a group of Indians are terrified at the light of civilization which shines in their faces; negroes are exulting over their release from slavery; and in the foreground may be seen the arts of peace, typified by young children. In the heavens the angels are proclaiming liberty, equality and justice. Washington is seen in shadow, and further back St. Michael is overcoming the powers of evil.

HASBROUCK (D. F.)

548 Springtime.
(Ulster County, N. Y.)

LENT BY RHODA HOLMES NICHOLS.

NICHOLS (Burr H.)

Born, Lockport, Niagara County, N. Y. Pupil of Carolus-Duran.

549 Straw Stacks.

PHILADELPHIA LOAN.

LENT BY WM. M. BUNN.

BEDA (F.)

550 Diplomacy.

DUGENDESCH (A.)

551 Portrait of Ex-Gov. Wm. M. Bunn.

LENT BY WM. J. CAMPBELL.

SULLY (Thomas)

Born, Horncastle, England. Brought by his parents to America in 1792.

One of the earliest and most distinguished of American portrait and figure painters. Best known by his celebrated work in the Boston Museum of Art: "Washington Crossing the Delaware."

552 Child Left by the Seashore.

LENT BY JOHN H. CONVERSE.

MOREAU (Adrien) *French.*

Born, Troyes. Pupil of Pils.
Medal in 1876.

553 A Masquerade.

VAUTIER (Benj.) *Swiss.*

Born, Marges, in 1830. Pupil of Rudolph Jorden, at Dusseldorf.
Member of the Academies of Berlin, Munich, Antwerp and Amsterdam.
Awards and Honors: Medals at Berlin and Paris.

554 The Diligence Station.

FAGERLIN (F. J.) *Swede.*

Born, Sweden.
Medal at Paris.
Member of Royal Academy of Sweden.

555 Sunday Afternoon.

CHELMINSKI (Jan.)

Born, Poland, in 1851.

556 Russian Sleigh Ride.

LENT BY COWAINE & SLIGO.

LEE (William)

Born, London.

He was known as a painter in water colors of English rustic figures and of scenes on the French coast. Member of the famous "Langham Club." In 1845 he was elected an associate of the Royal Institute of Painters in Water Color, and became a full member in 1848.

556½ Prayer.
(Water color.)

LENT BY CHARLES F. HASELTINE.

PEREZ (M. Alonzo) — Rome

557 The Harem's Lord.

MAES (E. R.) — The Hague

Pupil of Verboeckhoven. Medal received at Amsterdam.

558 The Tug of War.

TURNER (Chas. Yardley) — New York

Born, Baltimore, in 1850. Pupil of National Academy and Art Students' League, New York; Laurens, Munkacsy and Bonnat, Paris.

Awards and Honors: First exhibited at the National Academy in 1882; elected an associate to the National Academy in 1884; honorable mention, 1889, Exposition Universelle; Medal at Columbian Exposition, Chicago, in 1893.

559 The Pride of the Farm.

HAZELTINE (William S.) — Rome

Born, Philadelphia. Pupil of A. Achenbach and Weber, Academician of the National Academy of Design.

560 Storm at Capri.

DU CHARDIN (F.) — Paris

561 Moonlight.
(Venice.)

ROSENTHAL (Albert)

Studied in Paris and Munich.

562 Expectancy.

MALECKI (W.) — Munich

Born, Germany. Pupil of Achenbach.
Awards and Honors: Medals, Munich, Leipsig and Strasbourg.

563 Algerian Camp.
(Twilight.)

DE NITTIS (Joseph), DECEASED.

Born, Barletta, Italy, 1846. Pupil of Meissonier and Gerome.
Awards and Honors: In the Salon, 1872, he gained great distinction by his "Road from Naples to Brindisi." Medal, first-class, in 1878, Exposition Universelle; Cross of the Legion of Honor, 1878, and Hors Concours.

564 At the Cafe Champs Elysees.

ECK (Bergere)

Born, Paris. Student of Rico.

565 The Custom House.
(Venice.)

CORCOS (Matteo Vittorio) Paris

Born, Lebourne. Pupil of Morelli.

566 Sketching from Nature.

LAZERGES (Jean B. P.) Paris

Born, Paris 1845. Pupil of his father.
Medal 1884; honorable mention 1887, Societaire.

567 Leaving the Desert.

VAN HIE (P.)

Pupil of Isabey.
Awards and Honors: Medals at Copenhagen, Leipsig, Strasburg and Amsterdam.

568 On the Coast Near Scheveningen.

MATHON (Emile L.) Paris

569 El Rio Albaida.
(Spain.)

LANCKOW (L.) — Munich

Pupil of Knaus, Weber and Carl Millner.

570 A Winter Day Near Darmstadt.

LENT BY JOHN HEDGES.

BISSELL (Edgar Julien)

Pupil of Gerome, Boulanger, Lefebvre; student of Boston School.

571 Sunday Morning.

COROT J. B. C.)

Born, Paris. Pupil of V. Berkin.

Awards and Honors: Received Medals 1838, 1848, 1855, 1867. (E. V.) Legion of Honor, 1846; Officer of the Legion of Honor, 1867; Diploma to the memory of deceased artists, Exposition Universal, 1878.

Corot ranks with Millet and Rousseau of the Fountainebleau School, though he is not like them, a realist, at once, a poet and a musician. His landscapes, peopled from the Greek idealic poets, are like dream pictures from which all material grossness has been eliminated. Muther speaks of him "as a master of immortal masterpieces, the greatest poet and the tenderest soul of the nineteenth century."

572 Classical Landscape.

CHAMBERS (Geo. W.)

Born, St. Louis. Pupil of Gerome, Jules Dupre and Lefebvre, Paris.
Awards and Honors: First prize at Chicago Exhibition, 1889 exhibited at Academy of Design, 1889; Buffalo N. Y., 1890, Philadelphia Academy, 1891.

Mr. Chambers is best known through his picture, "In the Tennessee Mountains," for which he received Yerkes Prize at Chicago. His work is broad and free in technique and full of strength as to values and color.

573 The Black Butterfly.

574 In the Tennessee Mountains.

CURRAN (Charles C.)

575 Wash Day.

HOGUET (Charles)

Born, Berlin, 1813. Pupil of Berkin and Deleroche, Paris.
Medals, Paris, 1848.
Member of Berlin Academy.

Charles H. Hoguet was not only a good artist, but one of the military leaders of France. He was a Colonel of the French army, and was killed at the head of his regiment in the last battle of the siege of Paris.

576 On the Fishing Banks.

HARNETT (William M.)

Born, Cork, Ireland. Pupil of Pennsylvania Academy of Fine Arts and National Academy of Design, New York.

577 Student's Den.

MURILLO (Bartolome E.)

(Attributed.)

Born, Seville, Spain, 1618; died in 1682; age, 64. Pupil of his uncle, John Del Castillo, and Velasquez.

Murillo was employed by priests and bishops and by the King of Spain to paint pictures for the monasteries and Cathedrals, which have been from that day to this the wonders of the world. As a master of Chiar-Oscuro, he stands in the first rank beside Correggio and Rembrandt. His works are largely of a religious and scriptural character, chaste and elevated in thought, eloquent of faith and poweful in intellectuality. He painted the Immaculate Conception thirty-five times, expressing in these marvelous pictures, as far as it lies in the compass of a painter's art, the high and perfect purity of her who was "all beautiful and spotless."

578 Head of St. John the Baptist on a Silver Charger.

ROTHERMEL (P. F.)

Born, in Pennsylvania in 1817.

Noted for his historical painting. Among his best known works are "De Soto Discovering the Mississippi River," and "The Battle of Gettysburg."

579 A Portrait.

ROUSSEAU (Philippe)

Born, Paris, 1816; died, 1887.

Awards and Honors: Third Class Medals, 1845; Second Class, 1848; First Class, E. W., 1879—H. C.

"It is as if an old master had revived in Philip Rousseau." His style shows characteristics of the Dutch and Flemish classic masters, a broad execution and fine harmony of clear and powerful tones. He first painted landscape, and subsequently animal and still-life, which are ranked with the best paintings of the century.

580 On Guard.

SIMONS (H.), DECEASED.

Born, Germany.

581 On the Delaware.

SULLY (Thomas.)

Born, Lincolnshire, England.

582 Portrait of William Mason, of Boston.

DRORAK (F.)

583 Portrait in Red.

DORE (Louis Gustave)

Born, Strasburg, in 1833.

Awards and Honors: Received honorable mention at Sculpture Exposition Universelle, 1878; officer of the Legion of Honor, 1879.

"Altogether the reverse of Harmon was the volcanic Gustave Dore, whose prolific genius for dash and daring copiousness of invention, rapidity of movement and facility in grouping multitudes of figures, has never been approached in the history of art. But Dore, from lack of early training, and the impatience of his pencil, had many faults of style, and he was an artist in black and white rather than in color. It is for this reason that his colossal paintings, impressive as they are in composition, have failed to make that impression on the art world one might have expected from so massive a genius."

584 Sunset in Scotland.

NEUSTATER (L.)

Pupil of J. G. Meyer, Von Bremen.

585 Naughty Dolly.

TROYON (Constantine)

Born, Seviers, 1810; died in Paris, 1865.
Awards and Honors: Medals at Paris in 1838, 1840, 1846, 1848, 1855. Member Amsterdam Academy. Diploma to memory of deceased artist, Exposition Universelle, 1878.

Troyon is the celebrated French painter of animal life and landscape. He was a student of Rembrandt, but he possesses the creative power and individual technique of an original and masterful genius. His manner large and broad, his coloring rich and splendid, his treatment virile and easy, it has been said that he exhibits a directness and force of intuition without a parallel in the history of art.

586 Watering Cattle.

LENT BY DR. I. W. HEYTSINGER.

DIAZ (N.)

Diaz was above all else a colorist; his feeling for color was almost voluptuous, and landscape was the department in which he could best find expression for this talent. As transcripts of nature, his numerous paintings have not the importance of the works of several of his contemporaries, but they are full of interest as suggesting the superb chromatic effects of external nature, subtle and harmonious as music. He especially loved nature in her livelier moods, wearing her most brilliant attire.

587 Landscape.

HEYSINGER (Earnest W.)

588 Evening Scene.
(Lake Pohatcong, New Jersey.)

589 A Village Lane in Lehigh County.
(Pennsylvania.)

LENT BY JOSEPH HOOVER & SON.

LONGPRE (Paul de)

Born, France.

590 American Beauty Roses.
(Water color.)

591 White and Purple Lilacs.
(Water color.)

WEBER (Carl)

592 Pastoral Scene.
(Water color.)

KNIGHT (D. Ridgeway)

Born, Philadelphia. Pupil of Meissonier.

Mr. Knight has been called the "American Bastien Le Page" for his devotion to outdoor studies, and his pictures of peasant life, for which he became widely popular. Good character, cheerful color, and interesting choice of subject, form their chief charm.

593 Little Teacher.

SALA (T.)

594 Grand Canal of Venice.

COPE (George)

595 Still-Life.

TOJETTI (Virgilio)

Born at Rome, 1849.

A distinguished painter of the nude, Tojetti is, in some respects, the most capable of the Hispanio Italian School. His skill as a painter of the figure is particularly manifested in pictures of children.

596 Awakening of Love.

597 Yard of Cupids.

LENT BY E. J. MOORE.

SCHREYER (C. W.)

598 Fruit.

LENT BY ADOLPH NEWMAN.

AGRATI (V.)

599 Good Judge.
(Water color.)

NEWMAN (Geo. A.)

600 Still-Life.

LENT BY DR. GILBERT L. PARKER.

MOOR (de Karel)

Pupil of Gerard.

601 Portrait.

BRIL (Paul)

Born, Antwerp, 1554.

602 Landscape.

603 Landscape.

BROWER (Adrian)

Born, Harlem, 1608. Pupil of Franz Hals.

604 The Card Player.

605 Still-Life.

HAYSUM (John Van)

Born, Amsterdam.

The greatest flower painter of Holland in his day.

606 Flowers.

FYT (John)

Born, Antwerp, in 1625.

607 Still-Life.

608 The Parrot.

RIBERA (Joseph)

Pupil of Caravaggio.

609 Saint Jerome.

ROSA (Salvatore)

Born, Naples. Pupil of Spagnoletto.

An illustrious representative of the Neapolitan School, he achieved renown both in landscapes and battle pieces.

610 Head of Samson.

VAN BREE (T.)

611 Market Scene by Moonlight.

CORREGGIO (Antonia D.)

Born in 1494 and died in 1534. Pupil of Francesed Bianchi.

Correggio was one of the greatest of Italian painters, noted for the warmth and luminosity of his coloring, for his remarkable powers of idealization and his rare ability to give sensuous form and expression to a mental state. He has been called a musician among painters. His scope of subjects was broad. He is best known by his religious pictures. His Madonnas are vibrant with light and exultation, and are exceedingly beautiful. His "Reading Magdalene," which has been so frequently engraved, and his "Night," in which the stable at Bethlehem and its holy occupants are bathed in effulgent light from the Christ Child, are among the art treasures of the Dresden Gallery.

612 Showing Joseph's Coat to Jacob, His Father.

LELY (Sir Peter)

Lely was knighted by Charles II, and it was for that king that he painted his famous series of Court Beauties. His portrait of Cromwell is the only one that is considered of historic value.

613 Portrait of Madam Le Brun.

BERGHEN (Nicholas)

614 Crossing the Brook.

REMBRANDT (Van Ryn)

Born, Leyden, 1606.

615 Saint Paul.

ABATE (Andrea)

616 Fruit.

LENT BY PENNSYLVANIA ACADEMY OF FINE ARTS.

HERMANS (Chas.)

Awards and Honors: Belgium Gold Medal, Brussels Salon, 1869; Chevalier of the Order of Leopold, 1875; Chevalier of the Order of Frances Joseph, of Austria.

617 The Masque Ball.

Presented to the Pennsylvania Academy of Fine Arts by Joseph E. Temple, 1882.

KLUMPHE (Anne E.)

618 In the Washhouse.

619 A La Buanderee.

LENT BY MRS. E. E. SNOW

WILSON (Richard)

Born, 1714.

620 Classical Landscape.

TENIERS (David)

Born, Brussels, 1610.

621 Gypsies Dancing.

HARNETT (Wm. M.)

Mr. Harnett was brought to America when a year old, by his parents, and was educated in Philadelphia. He opened studios in New York City and in Philadelphia, where he painted the pictures that have made him famous. He was a minute observer, remarkable for truthfulness of form and color.

622 Bachelor's Comfort.

LENT BY E. O. SNOW.

SNOW (E. Taylor)

623 Choice Fruit.

LENT BY EDWARD TAYLOR SNOW.

RAPHAEL (Sanzio)

(Attributed.)

Born at Urbino, March 28, 1483, on Good Friday; died at Rome on Good Friday April 6, 1520. A pupil of the religious school of Umbria.

Raphael is best known by his numerous series of Holy Families, in which he blends with marvelous power the beauty and grace of the human with the love and majesty of the divine. Besides his religious pictures he included in his scope subjects from mythology and history. His "Sistine Madonna," in the Royal Gallery of Dresden, is the most noted painting in the world of art. His "Battle of Constantine" opened the way to secular historical paintings. Though not considered by many to be equal to Michael Angelo and Leonarda DaVinci in creative genius, he ranks with them as a dominating personality in the art of the sixteenth century.

624 Head of St. Peter.

LENT BY LAURA E. SNOW.

PROUT (Samuel)

Born, Plymouth, 1783; died in 1852. Self-instructed.
Member of the Water Color Society in London.

A water color painter noted for his originality, vigor and breadth of treatment. He excelled in painting the picturesque. His pictures of ruined towers, of ancient cathedrals, and of picturesque architecture in general on the continent, are unrivalled in quality.

625 Market Scene.
(Water color.)

LENT BY SAMUEL WANAMAKER.

BISSELL (Edgar Julian)

626 Portrait of Mrs. Elizabeth Deshon Wanamaker.
(Hon. John Wanamaker's mother.)

BECHTEL (D. B.)

627 Portrait of Hon. John Wanamaker.

LENT BY IDA WAUGH.

WAUGH (F. J.)

Born, Bordentown, N. J. Pupil of Jules Lefebvre, Paris, and Bouguereau.
Member of Philadelphia Art Club.

628 Carbis Bay, England.

LOANED BY
ALUMNI OF VANDERBILT UNIVERSITY.

YANDELL (Miss Enid) Paris, France

SCULPTURE.

629 Bust of Landon Cabell Garland.
(Chancellor of Vanderbilt University.)

PITTSBURGH LOAN.

LENT BY EDWIN W. SMITH.

WALDO (Geo. Burrette)

Born, Danielson, Conn. Pupil of Jean Paul Laurens.

630 Portrait of Woman in Green.

LENT BY JOSEPH R. WOODWELL.

HAILMAN (Mrs. J. R. Woodwell)

631 American Beauties.

632 Portrait of Mrs. H.

CHARTRAN (Theobald)

Born, Besancon. Pupil of Cabanel.
Exhibited at Salon, Paris, 1877.

633 Portrait of J. R. Woodwell.

CINCINNATI LOAN.

LENT BY MRS. LAURA ALDRICH.

FORTUNY (Mariano)

Born, Reuss, near Barcelona, 1838; died 1874. Studied at the Academy of Barcelona.

Chevalier of the Order of Charles III.

"What Chopin is to music it appears to us that Fortuny is to art, and both of them have more of the Gypsy wildness and strangeness of Spain in their works than of the sweet, classical composure of Italy, or the sharp, graceful esprit of France."—*Art Journal.*

634 Spanish Woman.

LENT BY MRS. O. AVERY.

VERBOECKHOVEN (Eugene Josef)

Born, Warneton, in West Flanders, 1799; died in Brussels 1881. Son and Pupil of the Sculptor Barthelemy Verboeckhoven.

Chevalier of Legion of Honor; member of Orders of Leopold of Belgium and Michael of Bavaria and Christ of Portugal, and decorated with the Iron Cross

This artist devoted himself to the painting of animals, and his works are so well known in America that they need no description or praise.

635 Sheep.

636 Goats.

LENT BY WILLIAM CALDWELL.

WEBBER (C. T.) — Cincinnati

637 A Winter Tragedy.

SHARP (J. H.) — Cincinnati

No. 118 East Fourth Street.

Born, Bridgeport, Ohio. Pupil of Carl Marr, Benjamin-Constant and Jean Paul Laurens.

638 Road to Rothenberg.

SPENCER (Mary) — Cincinnati

639 Autumn.

LINDSAY (T. C.) — Cincinnati

Born, Cincinnati, Ohio, 1842.

640 Sheep Fold in Winter.

CARL (Kate A.) — Cincinnati

641 Fatalist.

DRAKE (Wm. H.) — Cincinnati

642 Sandy Hook.

SULLIVAN (E. I.)

643 No Place Like Home.

LENT BY CINCINNATI MUSEUM ASSOCIATION.

PICKNELL (Wm. L.) — Paris, France

Born, Boston, Mass. Pupil of J. L. Gerome.

Awards and Honors: Honorable mention, Salon, Paris, 1880. Silver Medal, Boston, 1881; Gold Medal, Boston, 1884; Medal, World's Columbian Exposition, Chicago, 1893; Gold Medal, Salon. Paris, 1895.

Member of the Royal Society of British Artists and Society of American Artists; Associate of the National Academy, New York. Has paintings in the Metropolitan Museum of New York; Pennsylvania Academy of Fine Arts, Philadelphia; Carnegie Art Gallery, Pittsburgh; and Walker Art Gallery, Liverpool England.

644 En Provence.

DUVENECK (Frank)

Born, Covington, Ky.
President Society of Western Artists.

645 Head of a Boy.

646 Portrait.
(William Adams.)

LENT BY ALEX. McDONALD.

FARNY (H. F.)

Studied in Munich.

Member International Jury of Award, World's Columbian Exposition, 1893.

For drawing, composition, color and correct detail in painting a picture, but few artists equal Farny.

647 Departure of the War Party.

Photographic accuracy and historic interest lend their value to this well painted scene of Indians in their war trappings, and mounted on little ponies, issuing from a canon in Colorado.

LENT BY JOHN RETTIG.

VAN LOO (Leon) — Cincinnati

Chamber of Commerce.

Born, Belgium.

Member of the Board of Trustees of the Cincinnati Museum and Art Academy; President of the Cincinnati Art Club.

Mr. Leon Van Loo is a well known portrait painter of Cincinnati, and holds a recognized position as a connoisseur in all matters pertaining to art. Art Commissioner for Cincinnati of the Tennessee Centennial Exposition.

648 Burgameister of Zootewai.

LENT BY JOHN G. SCHMIDLAPP.

BERTZIK (A.)

649 Portrait.

LENT BY F. TOUCHFABER.

HARNETTE (William)

(See Philadelphia loan collection.)

650 The Old Violin.

"Perfect finish, matchless color, and absolute correctness of detail are commanding features of the most remarkable picture that has ever been shown in an exposition gallery. It may seem a strain upon the truth, but it is a fact that an officer had to be placed on duty behind the rail to keep inquisitive and skeptical spectators from attempting the removal of the newspaper scrap with their finger nails."

LENT BY UNITED STATES CIRCUIT COURT OF APPEALS. (Sixth Circuit.)

WEBBER (Chas. T.) Cincinnati

Born, Lansing, N. Y. Studied mainly under the advice of John Frankenstein.

Mr. Webber belongs to the Old School of painters, who believe in a finished style and polished technique. He has been all his life a close student of nature. His picture, the "Longshoreman of the Tesche," was well hung in the Salon, France, 1881; probably the first picture so placed from America.

651 Portrait of Howell E. Jackson. (DECEASED.)

(Associate Justice United States Supreme Court.)

LENT BY JOSEPH L. WAYNE.

COL (David)

Born, Antwerp, 1822.
Belgian genre painter.

652 The Gossips.

COROENNE (Henri)

Born, Valenciennes. Pupil of Abel de Pujol and Picot.
A French painter.

653 The Salute.

STURM (L.)

Born, Boston, 1834. Pupil of Berlin Academy under Eschky; Prof. Gude, at Carlsruhe.
Medal at London.

654 The Pet Cat.

RICHET (Leon)

Born, Solesmes. Pupil of Diaz, whose style he has adopted.

655 French Landscape.

MONFALET

656 The Secretary.

SCHENDEL (Petrus Van)

Born, The Hague, 1806. Stuied in Amsterdam, Rotterdam and Antwerp.
Flemish genre painter.
Awards and Honors: Medal at Paris, Holland and Brussels.

657 Market in Antwerp.

LENT BY A. WETZEL.

MEURER (C. A.) Cincinnati

658 My Passport.

CHICAGO LOAN.

LENT BY THE ART INSTITUTE.

BRETON (Jules) Pas-de-Clois, France

Born, Courrieres, in 1827. Pupil of Drolling and Devigne.
Officer of the Legion of Honor.

"Less serious than Millet, more in the spirit of the artist and less in that of a moralist or prophet of lamentation, Jules Adolpe Breton, born in 1827, has reached a very high position as a painter of landscape and peasant life. More than most landscape painters of France since Claud Lorraine, he infuses cheerfulness into his pictures of nature. Painting the same country, the same fields and skies as Millet, and alike with him regarding the values, he has the faculty of imparting genial warmth to his daylight."

659 The Shepherd's Star.

(Presented by Phillip D. Armour to the Chicago Art Institute, in 1889.)

HARRISON (Alexander) Paris, France

(For biographical sketch see Section 1.)

660 Les Amateurs.

LENT BY MRS. ADELAIDE DAWSON.

TITIAN (Tiziano Vecellio)

Born, Codre, 1477; died at Venice in 1576.

There is no form of art that Titian did not essay. He painted with a broad, bold brush, with grand free forms and distinct colors. Two classes of nature courted his pencil—landscape and portraiture—and in each he has revealed to the world treasures of truth and poetry not worked out before. He excelled in beauty of women, dignity of man, artlessness of childhood, and in devotional pictures, many and all grand, if not sublime.

661 Holy Family.

FRANCIA

(Properly Francesco di Marco di Giacomo Raibolini.)

Italian painter of the Bolognese School.

Born, Bologna, 1450; died there in 1517.

662 Holy Family.

The Virgin and Child, with St. Francis, St. Anthony, the hermit, and an angel. From a palace in Bologna.

(Removed by Arthur Dawson, of Chicago, from its original pearwood panel, which had been much bored by insects, and transferred to canvas in 1895.)

LENT BY JAMES P. GARDNER.

BOUTIBOME (Chas. Edward)

663 The Listener.

WILLEMS (Florent)

664 The Favorite.

LENT BY MRS. CARRIE D. KENNEDY.

TOULMOUCHE (August)

Born, Nants, 1829, and died in Christiana in 1890.

He was a genre painter, and ranked among the leading artists of France. His subjects were for the most part Parisian women of fashion transformed by his fancy into heroines of romantic or dramatic situations.

665 Fond Remembrances.

BONHEAUR (Rosa)

Born, Bordeaux, 1832. Was a pupil of her father, Raymond Bonheaur.

Awards and Honors: She received medals in 1845, in 1848, in 1855, and in 1867, from Exposition Universal. In 1865 she was elected a member of the Legion of Honor.

She is ranked by many as the greatest animal painter in France. Her style is masculine in vigor, broad in scope and dramatic in treatment. The picture for which she is most noted is the "Horse Fair," which, when exhibited in France, created a veritable sensation. It is now the property of the Metropolitan Art Museum, of New York.

666 Entangled.

MEISSONIER (Jean Louis Earnest)

Born, Lyons, 1815.

First a genre painter, whose style is admired for its microscopic care and distinctiveness. His compositions are exquisitely finished and show careful perception of character; they are often extemely dramatic. Later in life he dedicated his brush to Napoleon I; he ranks among the great military painters of France.

667 The Philosopher.

LENT BY MAX KUEHNRICH.

DEBEREINER (George)

Born, Cincinnati, Ohio.

668 Henrietta.

LENT BY R. HALL McCORMICK.

Mr. R. Hall McCormick is one of the capitalists of Chicago who, although occupied with his immense business interests, finds time to devote to art and art matters. He is one of the trustees in the Art Institute, Chicago, and has, perhaps, the finest private collection of portraits by the old English masters in the United States. He has always been most generous in lending his pictures to public exhibitions. The four valuable pictures sent to the Centennial are representative of his collection. As Commissioner for the Centennial, he has contributed much to the success of the exhibit of pictures from Chicago.

PHILLIPS (Thomas), R. A.

A distinguished portrait painter of London, contemporary with Lawrence and Hopper. Was extensively employed to paint the men of genius and talent of his day.

669 Portrait of Thomas Moore.

LAWRENCE (Sir Thomas)

Born, Bristol, 1769; died in 1850,
President of the Royal Academy, and knighted in 1820.

The portrait painter of the beauty, the genius, and the royalty of his time. His pictures commanded fabulous prices. He lived in splendor and was the recipient of princely honors at all of the Courts of Europe, which he visited in order to paint portraits of their representatives.

670 Portrait, Canova.

ROMNEY (George)

Born, Beckside, in Lancashire, 1734; died, 1802.

"The best works of Romney are historical incidents and portraiture. His female portraits are lovely, the figures resembling the antique. His method of painting was simple and solid, and his colors stand well."

671 Portrait, Alexander Blair.

OPIE (John)

Born, 1761; died 1807.

Painted romantic and historical subjects, illustrated the Bible and works of English poets. His paintings are life-like and vigorous.

MORLAND (George)

Born, London, 1763; died, 1884.

Mr. Morland selected pleasing, if homely, subjects for most of his pictures, and his execution is always light and dexterous. As a painter of rustic subjects he has attained almost unexampled popularity.

670½ Portrait of H. Wright, Esq.

[illegible]

Born, Zanden, Holland, 1838; died, 1888. Pupil of Peter Frederick Von Os.

Was a member of the Dutch Society of Arts and Sciences and the Societe des Aquarellistes Belges, and a Knight of the Order of Leopold.

Awards and Honors: He received Medals at Philadelphia, Amsterdam, Vienna, Antwerp and Paris. His works are in the Rijks Museum at Amsterdam, and in many of the leading private collections of modern pictures.

Mauve is the poet painter of the rural life of Holland. He is a lover of animals, and of the serious, overburdened peasantry of his native land. He is a master of atmospheric effects and of harmonies in gray, brown and yellow.

673 Sheep.

MULLER (William I.)

Born, Bristol, in 1812; died in 1845.

674 Odalisque.

METTLING (Louis)

Born, Dijon, France, of English parents. Studied at l'Ecole des Beaux Arts, Lyons and with Cabanell, Paris.
Awards and Honors: Honorable mention, Paris, 1888; Exposition Universelle, Paris, 1889.
Member of Societe des Artistes Francais.

675 Street Gamin.

LENT BY POTTER PALMER.

RAFFAELLI (J. T.) Paris, France

Born, Paris.
Awards and Honors: Honorable mention, Paris, 1885; Legion of Honor, 1889; Gold Medal, 1889; Order of Leopold.

Raffaelli, the painter of the common people, who has been called the journalist among artists; he depicts the transient types of the hour. He is noted for his individuality and power as a characterist.

676 Etratot.

LENT BY JOHN BARTON PAYNE.

SULLY (Thomas)

Born, England, 1783; died, 1872.

677 Portrait of Chief Justice John Marshall.

LENT BY JOHN IRVING PEARCE, Jr.

REID (Robt.) New York

Born, Stockridge, Mass. Pupil of Boulanger and Lefebvre, Paris.
Awards and Honors: Medal, World's Columbian Exposition, 1893; Special Medal for Decoration, World's Columbian Exposition.

678 Blessing the Boats.

NOURSE (Elizabeth)

(See Section 1.)

679 Good Friday.
(Rome.)

LENT BY MRS. ISAURE PEEL.

PEEL (Paul), DECEASED.

Born in London, Canada. Studied at Pennsylvania Academy of Fine Arts, later in Paris. Pupil of Benjamin-Constant, Doucet and Lefebvre.

680 The Twins.

LENT BY J. H. S. QUICK.

BOUGUEREAU (William A.) Paris

Born, La Rochelle, 1825. Pupil of Picot.
Awards aad Honors: Prize of Rome, 1850; Medal 1857; Medal, Exposition Universelle, 1855; Legion of Honor, 1859; Medal, Exposition Universelle, 1867; Member of the Institute of France, 1876; Officer of the Legion of Honor, 1876; Medal of Honor, Exposition Universelle, 1878; Knight of the Order of Leopold, 1881; Grand Medal of Honor, 1885; Medal of Honor, Antwerp, 1885; Commander of the Legion of Honor, 1885.

"Bouguereau always exhibits three qualities which justify his reputation, knowledge, taste and refinement."—*Rene Meynard.*

681 Le Dejeuner.

LENT BY W. SCOTT THURBER.

POKITINOW (Ivan)

Born, Odessa, Russia. Pupil of Studio, Paris, France.
Awards and Honors: Medals and honors at many exhibitions in Russia, Germany and France. He is called the Meissonier of landscape painters.

682 The Village Road.

MAGRATH (William)

Born, Cork, Ireland. Studied in New York.
Member National Academy of Design.

683 The Vintage Dance.

LANGEE (Georges)

Born, Montvilliers, France. Pupil of his father, Pils and Lehmann.
Awards and Honors: Third-class Medal, Salon, Paris, 1881; Bronze Medal, Universelle Exhibition, Paris, 1889; Hors Concours.
Member of the Society of French painters.

684 The Shepherdess.

LENT BY UNION LEAGUE CLUB.

MONET (Claude Jean) Paris, France

Born, Paris.
One of the leaders of the Impressionist or "Luminist" School.

Monet represents nature in her conditions of power and energy. He sees her in the gigantic and grave aspects, he feels her poetry and emphasizes it. The greatness of things siezes upon him. His soul vibrates at the shock of temptests, the thunder of seas, and is attracted by the massive outlines of rocks.—*Georges Lecompte, L' Art Impressioniste.*

685 Springtime.

BRIDGEMAN (Frederick A.)

686 A Hot Bargain at Cairo.
(See Section 1, American Artists.)

LENT BY EDWIN WALKER.

VONNOH (Robert W.)

Born, Hartford, Conn. Pupil of Prof. Julian Ack, Boulanger, and Lefebvre.

Awards and Honors: Medal at Universelle Exposition, 1889; Charitable Association Exposition.

His method is original and unconventional. He secures the most astounding effects in light and color by means as effective as they are unusual.

687 Portrait of Edwin Walker.

LENT BY JAMES B. WALLER.

WALLENDER (W.) Stockholm, Sweden

Born, 1821; died, 1888.

688 Putte.

PETERSON (Anna) Copenhagen, Den.

Born, Copenhagen. Pupil of Veggo Johansen, Copenhagen, and Gustave Courtois, Paris.

689 On the Beach, Holland.

ST. LOUIS LOAN.

LENT BY DANIEL CATLIN.

SCHENCK (A.)

Born, Gluckstadt, 1828.
Awards and Honors: Chevalier of the Orders of Christ, of Portugal, and of Isabella, the Catholic; Medal at Philadelphia Salon, 1865.

690 Sheep in Snow Storm.

LENT BY J. G. CHAPMAN.

NICOL (Erskine)

Born, Leith, 1825.

A Scotch painter who devoted his brush to incidents of Irish life, which he painted in the golden tone used by Ostade.

691 The Fisherman.

ZIEM (Felix)

Born, Beaume, about 1822.
Chevalier of Legion of Honor, Salon, 1849.

692 Oriental Scene.

LENT BY H. H. GREEN.

CABAT (Nicolas-Louis)

Born at Paris, 1812.
Member of Institute, and officer of the Legion of Honor.

693 Landscape.

SEIGNAC

694 A Good Story.

HONOTEAU (Hector)

Born, Decize, 1820.
Chevalier of Legion of Honor. Exhibited at every Salon since 1855.

695 The Beet Harvest.

LENT BY CHAS. PARSONS.

ROBIE (Jean Baptiste)

Born, Brussels, 1821.
Received Medals at Paris and The Hague; Chevalier Order of Leopold.

696 Flowers.

CHURCH (F. E.), N. A.

Born, Hartford, Conn., 1826.

697 Mount Desert.

ALVEREZ (y Espino Gonzalo)

Born, Spain.
Medal at Philadelphia, 1876.

698 The Introduction.

LENT BY R. RUMSEY.

YVON A.)

Born, Eschweiler (Loraine), 1817. Pupil of Delarosche.

An artist who laid chief stress on finished and rounded compositions. He painted a number of battle scenes in the accepted academic style.

699 America.

MEEKER

700 Swamp Scene.

LENT BY ST. LOUIS MUSEUM OF FINE ARTS.

DUPRE (Jules)

Born, Nantes, 1812. As a boy he studied design in the Porcelain manufactory of his father.
Debut at the Salon of 1831; Medal, Paris, 1833; Legion of Honor, 1849; Medal, Exposition Universelle, 1867; Officer of the Legion of Honor, 1870.

701 In the Pasture.

FRAPPA

702 Cap and Ball Player.

BOSBOOM (Johannes)

Born, The Hague, 1817.
Knight Order of Leopold, and Order of Lion; obtained Medal at Philadelphia, 1876, and Exposition, 1855.

703 Interior of Church.

BRUNIN (Leon)

704 The Antiquary.

MAKOVSKY (Vladimir)

Born, Moscow, 1846.

705 The Miser.

KRUSHITSKY

706 Night in Little Russia.

KONIG (Hugo)

Born, Dresden, 1856.

707 On the River Side.

LOUISVILLE LOAN.

LENT BY YOUNG E. ALLISON.

BOYD (Clarence)

Born, Ironton, Ohio. Pupil of Carolus-Duran and Leon Bonnat, Paris.

708 Futurity.

LENT BY MISS HARRIET B. AUDUBON.

INMAN (Henry)

Born, Utica, N. Y., 1802, died in 1846. Studied under John Wesley Jarvis in New York.

Mr. Inman Went to Europe in 1845. Resided in England and painted portraits of Wordsworth, Macauley, Chalmers and others. Also genre and landscape artist. Portrait of Audubon, the great ornithologist, painted from life.

709 Portrait of Audubon.

LENT BY MRS. MARY R. BELKNAP.

MEADOWS (J. E.)

Famous marine painter of London, England.

710 Yarmouth, England.

LENT BY MISS MARY R. BLAIN.

PEALE (Rembrandt)

Born, Pennsylvania, 1778. Pupil of his father, and Benjamin West, London.

Painted from life a portrait of General Washington, purchased by the United States Government in 1832. He spent three years in Paris, and while abroad painted from life the portrait of the great Danish sculptor.

711 Portrait of Thorwalsden.

LENT BY GEN. JOHN B. CASTLEMAN.

BRENNER (Carl C.), DECEASED.

Born, Lauterecken, Rheinpfalz, Bavaria, 1838. Pupil of Prof. Philip Froelig.

Came to America, 1854.

Member of American Art Union.

Celebrated for his beech woods paintings.

An artist who loved nature, and made her his companion; noted for his beautiful birch woods, of which he made a specialty, and in which he excelled all other artists.

712 Nature's Sanctuary.

LENT BY MRS. RUTH SEVIER COLLINS.

DIAZ (N), DECEASED.

(See Philadelphia Loan.)

Born, Bordeaux, 1807; died in 1876.
Awards and Honors: Received Cross of Legion of Honor.

713 Forest of Fountainbleau.

FRERE (Edw.)

Born, Paris, 1819. Pupil of Delaroche.
First exhibited in Salon of 1843. Chevalier of the Legion of Honor.

714 Apple Children.

JACQUES (Chas.)

Born, Paris, 1813.

His works have been much sought after and admired. He received many distinctions, among them the Cross of the Legion of Honor.

715 The Alchemist.

COOMANS (Joseph)

Born, Brussels. Pupil of Van Hasselaere at Ghent; De Keyser, Antwerp; and Baron Wappers.

He was one of the greatest figure painters of the century.

716 The Dancing Girls.

LENT BY JOHN THOMAS COOPER.

REHN (F. K. M.)

Born, Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts.

First exhibited in National Academy, 1879; awarded first prize for marine painting at St. Louis Exposition, 1882.

717 Near Bass Rock, Cape Ann.

PHELAN (Charles T.)

Born, New York City, 1843. Pupil of F. Rondel, Sr., A. N. A., New York.

Began painting at sixteen, but not regularly till fourteen years after. Exhibited in the National Academy and other New York exhibitions.

718 Sheep Fold.

LENT BY MRS. MARGARET R. FOSDICK.

KAEMMERER (Frederick Henri)

Born, The Hague. Pupil of Gerome.

Awards and Honors: Received Medal at Paris, 1874.

719 The Amanuensis.

MOREAU (Adrien)

Born, Troyes. Pupil of Pils and others.

Received Medal in 1876, Paris.

720 The Bird Fancier.

LENT BY PERCIVAL MOORE.

MAYER (Constant), A. N. A.

Born, Besancon, France, 1831. Studied in the Beaux Arts School in Paris, and was a pupil of Leon Cogniet.

Awards and Honors: Received Cross of Legion of Honor from Napoleon, 1869; elected to N. A., 1867.

Many of his works have been engraved.

721 Evangeline.

IRWIN (Benoni)

Pupil of National Academy of Design, 1863-65, and Carolus-Duran, Paris.

Painted many portraits in New York, Boston, etc., and was drowned in 1896. He was a portrait and genre painter.

722 A Stitch in Time.

BEARD (J. H.), N. A.

Born, Buffalo, N. Y., 1814.

Painted many portraits of distinguished men, among them Henry Clay, Presidents Adams, Taylor and Harrison. He went to New York in 1846, and was one of the organizers of the "Century Club." He was an Honorary Member of the Academy of Design, and elected Academician in 1872.

723 After Breakfast.

CASTEN (E.)

724 The Evening Prayer.

DELAROCHE (L.)

725 Cossack Cavalry.

YELLOND (R. D.)

Born, London, 1848; came to America in 1851. Pupil of National Academy of Design, William Page, L. E. Wilmarth and J. R. Brevoorth.

Elected Associate of the San Francisco Art Association in 1874, and Assistant Director of California School of Design in 1877.

726 Mount Hood.

BOOGARD (W. J.)

727 Horses.

LENT BY MRS. R. J. MENEFEE

JONES (H. Bolton)

(See Section 1.)

Born, Baltimore, Md., 1848.

728 The Flax Breakers.

NEHLIG (Victor)

Born, Paris, France, 1830. Pupil of Cogniet and Abel De Pujol, Paris.

Came to America in 1850. Elected Member of N. A., in 1870.

Mr. Nehlig immersed himself in the study of the early days of Kentucky, and found work for his brush in the life of that characteristic pioneer, Daniel Boone. His picture, besides being a work of art, carries with it a historic value. The artist has reproduced the romance of the early days of Kentucky as effectually as it could be done on canvas.

729 Scenes from the Life of Daniel Boone.

POORE (Henry)

730 Coming Storm.

CHASE (Harry), A. N. A.

Born, Vermont, 1853. Pupil of National Academy of Design, New York in 1870, 1871, and of the Bavarian Royal Academy in 1872 to 1875.

Exhibited in National Academy in Paris and Paris Salon, 1878. Elected Associate National Academy, 1883.

Member of American Water Color Society, Salmagundi and American Art Union.

731 Low Tide.

QUARTLEY (Arthur), A. N. A.

Born, Paris, 1839. Self-taught.

Professional life spent in Baltimore and New York.

Exhibited National Academy in 1875. Elected Associate in 1879.

732 Moonlight.

LENT BY SHERLEY MOORE.

MORAN (Edward), A. N. A.

Born, Bolton, Lancanshire, England, 1829. Pupil of James Hamilton and Paul Weber.

First exhibited in Pennsylvania Academy, 1852; elected Associate Member National Academy, 1873.

733 New York Bay.

BROWN (J. G.)

(See Section 1.)

Born, England, 1831.

734 A Joint Investment.

PRICE (Gen. F. W.)

Born, Kentucky.

Painted many portraits in Lexington and Louisville, as well as numerous genre pictures.

735 Emancipated.

LENT BY MRS. J. LAWRENCE SMITH.

HOWARD (Josephine)

Born, Henderson, Ky. Studied art in Louisville, and then went to California,

Located in Paris about five years ago, and exhibited in the Salon, 1896.

736 Magdalene.

NASHVILLE LOAN.

LENT BY THE ART COMMITTEE OF THE TENNESSEE CENTENNIAL.

BECHTEL (D. B.) — Philadelphia

(See Philadelphia Loan.)

737 Portrait of Theodore Cooley.

Presented by the artist to the Art Committee of the Tennessee Centennial, through Mr. E. T. Snow, Commissioner for Philadelphia.

LENT BY MRS. SALLIE A. GAUT.

REMBRANDT (Van Ryn Paul)

Born, Leyden, 1606; died, 1669. Studied under Jacob Van Swanenburg, Pieter Lastman, at Amsterdam, and under Jacob Pinus, at Haarlem.

Rembrandt Van Ryn was the second son of a miller of Leyden, and from the dark interior of his father's mill, partially lighted from above, in which he passed his infancy and boyhood, he is supposed to have caught the first idea of those contrasts of light and shadow which he afterwards carried to such perfection in his art. He was an original genius of the highest order, became a painter in spite of all obstacles, imitated no other master of his time, and was himself inimitable. He is represented in all the notable galleries of Europe as the head and type of the great art of his country at its ripest period.

738 The Jewish Banker.

(Signed upon the left shoulder.)

This picture is considered not only a genuine Rembrandt, but one of the best of his portraits.

PULZONE (Scipio)

739 Portrait of Mary Stuart.

Painted from life in the year 1568; signed on the right side above the shoulder.

PERUGINO

(Attributed.)

740 Wing of Tryptich.

(The Annunciation.)

LOANED BY ALUMNI OF VANDERBILT UNIVERSITY.

YANDELL (Miss) Enid) Paris, France

SCULPTURE.

740½ Bust of Landon Cabell Garland.

(Chancellor of Vanderbilt University.)

SECTION 3

FOREIGN PAINTINGS

(BELGIUM AND HOLLAND)

BAUFFE (V.) — The Hague

Born, Ath. Pupil of F. H. Weissenbruch.
Member of the Pulchri Studio, the Hague; Arti et Amicitiæ, Amsterdam, and the Royal Society of Water Colorists, Brussels.

741 Drying Fishing Nets.

BELLIS (H.) — Brussels

No. 35 Rue de la Charite.

Born, Brussels.
Awards and Honors: Knight of the Order of Leopold; several Medals.

Bellis paints flowers with extreme delicacy, and ranks among the foremost flower painters of the world.

742 Azalias.
(Flowers.)

BISSCHOP (Christoffle) — Holland

Villa Frisia, No. 13 Van Stolkney.

Born, Leeuwarden. Pupil of Gleyre, Paris.
Awards and Honors: Orders of the Lion of the Netherlands, Frances Joseph Leopold; Commander of St Michael of the White Falcon; Commander of the Order of Frederic Conrad, Paris, Lyon, Berlin, Amsterdam, Munich, Vienna and Hague, etc.
Member of the Water Color Society, Brussels, The Hague, etc.

743 Christening Day of the First Born.

It is not difficult to recognize the young mother in this quaint domestic scene, nor yet the proud father, who has overwhelmed their visitor with his account of the wonderful first born.

BOCK (Theophile de) — Renkum
(Gelderland.)

Born, The Hague, 1852. Pupil of J. W. Van Borselen.
Awards and Honors: Medals at Amsterdam, Paris, Berlin, Munich, Chicago. Diploma of Honor, Ghent. Cavalier of the Order of Michael, Bavaria.
Member of the Society of Aquarellists, Brussels; Arti et Amicitiæ, Amsterdam; Pulchri Studio and the Kunst Kring, The Hague.

744 The Lake of the Bosch.
(The Hague.)

BOSSE (Van Marie Bilders) — The Hague

Born, Amsterdam, 1837. Pupil of J. Bosboom.
Awards and Honors: At Melbourne and Paris, Silver Medal.
Member of Pulchri Studio; Arti et Amicitiæ, Amsterdam, and The Hague Kunst Kring.

745 In the Spring.

BOUDRY (Alois) — Antwerp
Churchstraat, 39.

Born, Ypres, Belgium, 1851. Pupil of Vicaire De Keyser, Director of the Royal Academy, of Antwerp.
Awards and Honors: Diplomas at Paris, 1889; Chicago, 1893; Port Adelaide and Welbourne; Medals at Cologne, 1889; Dunkerque, 1891; Bordeaux, 1895.
Member of the Cercle Artistique and "Als Ik Kan," Antwerp.

746 A Day of Rest.

BLOMMERS (B. J.) — Scheveninhen

Born, The Hague, 1845. Pupil of the Academy of The Hague.
Awards and Honors: Medals at Amsterdam, The Hague, Brussels, Munich, Vienna, Chicago; Cavalier of the Order of Leopold, the Order of the Lion of the Netherlands, and of the Order of Bavaria.

747 The Happy Family.

Following the tradition of his country, Blommers paints the domestic lives of the Dutch peasantry. This charming picture presents a scene of humble contentment, earned by honest industry. The coloring is fine, the figures well drawn and expressive.
M. L. LITTLETON.

BRUNIN (Leon) — Antwerp

Rue de la Province, Sud, 52.

Born, Antwerp. Pupil of Charles Verlat.
Awards and Honors: Gold Medals at Antwerp, 1888; Paris, 1892; Munich, 1892; Exposition Universelle, Antwerp, 1894; first Medal, Chevalier of the Order of Leopold II.
Member of the Cercle Artistique, Antwerp; Professor of the Royal Academy of Antwerp.

748 The Division of the Spoils.

749 The Declaration.

The young lover is pleading his cause with eloquence and with success, to judge by the modest consent in the downcast eyes of the happy maiden.

750 Chess Players.

CALISSENDORFF (A.) — Worishofen (Bavaria.)

Born, Rotterdam. Pupil of Royal Academy, Brussels.
Member of Pulchri Studio.
Several Medals.

751 Service in the Church at Ryswyk.
(Holland.)

The characterization in this picture is remarkably strong.

CASSIERS (H.) — Bruselles-Bologne

No. 16 Rue de L 'Abbie.

Born, Antwerp, 1858.

752 Passage Hollandaise.

753 Marine en Hollande.

COGEN (Felix) — Brussels

No. 12 Rue Ortilins.

Born, St. Nichols, Flanders. Pupil of Tigigue.
Chevalier du Ordres der Leopold, Belgium ; Chevalier de la Legion de' Honneur, France. Member of Kumpverein de Bohems.

754 Heureux Viullesse.
(Happy Old Age.)

The old man's labors are over and he rests contented with the affection of his comely granddaughter, who reads to him of the Promised Land.

DE FONGE (J. A.) — The Hague

Born, Rotterdam. Pupil of The Hague Art Academy.
Awards and Honors: Silver Medal, The Hague Art Academy, 1890.
Member of Pulcri Studio, The Hague.

755 A Little Mother.

DEKKER (H. A. C.) — Amsterdam

Born, Amsterdam. Pupil of the Royal Academy of Fine Arts, Amsterdam.
Awards and Honors: Honorable mention at London, 1871, and second Medal at Nice, 1884.
Member Pulchri Studio, The Hague, and honorary member of the Royal Society of Aquarellists, Brussels.

756 Shop at Laren.

A young woman leans over a counter, behind which stands an older woman carefully weighing her purchase.

EKKER (E. C.) — Loosduinen

Born, Kampen.
Member Haagsche Kunst Kring.

757 Winter.

EKKER (Lucie) — Loosduinen

Orauje Nassau Street, 174.

Born, Bergen of Loom.
Member Haagsche Kunst Kring.

758 Delft.

FARASYN (Edgard) — Antwerp

Rue Delin, 70.

Born, Antwerp, 1858. Pupil of Royal Academy of Fine Arts, Antwerp, and at present professor in the same institution.
Medals, Paris Universal Exposition, 1889; Sydney International Exposition, 1879; Melbourne International Exhibition, 1880–81; Adelaide, 1887; Melbourne Centennial and International Exhibition, 1888; Barcelona, Spain, 1888; Antwerp, 1894; Ghent, 1883; Amiens, 1884, etc.

759 The Truants.

GABRIEL (P. J. C.) — Frankenslag

(Shevruingen.)

Born, Amsterdam, July 5, 1828. Pupil of the Academy of Amsterdam; Chevalier of the Order of Leopold; Officer of the Order of Michael of Bavaria; Chevalier of Order of the Lion of the Netherlands; Silver Medal at Utrecht, 1866; Medal Philadelphia, 1876, Liege, 1871; Diploma of Honor, Munich, 1879; Medal at Nice, 1893; Medal of Honor, Amsterdam, 1883; Gold Medal, Munich, 1892; Medal, second-class, Paris, 1889, Chicago, 1893; Grand Medal, d'or Amsterdam, 1895.
Member of the Pulchri Studio, The Hague. Honorary Member of the Royal Society of Aquarellists, Dordrecht.

760 Dutch Landscape.

GILSOUL (Victor) — Brussels

Rue de La Consolation.

Born, Brussels, 1867. Pupil of Arton Courtens.
Member of Artistic Club, Brussels.

761 Autumn Afternoon, Environs of Brussels.

GIPS (Abraham Frans) — Vryenbau

Born, Schiedam.
Member of the Kunst Kring, The Hague.

762 Dutch Village.

HAGEMANS (Maurice) — Brussels

Born, Liege, Belgium.
Awards and Honors: Medaille d'Arfaus a l'Exposition Universelle, Milan; Chevalier de l'Ordre de Leopold.
Member Societe Royale des Aquarellists, and Cercle Artistique der Brussels.

763 de Troupean de Mountains.

HAMEL (W.) — The Hague

No. 27 Weimarstraat.

Born, Rotterdam.
Awards and Honors: Bronze Medal, International Exhibition, Crystal Palace, London; Sydenham, 1884.
Member of the Kunst Kring and Pulchri Studio, The Hague.

764 Landscape near The Hague.

Here one is given a glimpse of a typical Dutch landscape. The perspective is exceptionally fine—note the old windmill in the distance.

HAVERMAN (H. F.) — The Hague

No. 1 Kasuaristraat.

Born, Amsterdam. Pupil of Allebe.
Medals, Arti et Amicitial, 1882 and 1883; Amsterdam, 1895; Antwerp, 1874; London, 1884.
Member of Dutch Society of Water Colorists, Royal Society of Aquarellists, Brussels; Arti et Amicitiæ, Amsterdam; Pulchri Studio, Kunst Kring, The Hague; and Kunst Kring, Rotterdam.

765 Dutch Peasant in Church.
(Over Maas.)

HERBO (Leon) — Brussels

No. 282 Rue des Drapiers.

Born, Templeuve. Pupil of the Academy of Fine Arts, Brussels.
Awards and Honors: Chevalier of the Order of Leopold, of Belgium; Gold Medals at Ghent, Cologne, etc.
Member of Cercle Artistic et Literaire, Antwerp and Brussels.

766 The Cherry Woman.

HEULER (Edmund von der) — Brussels

No. 15 Rue de la Beauverie.

Born, Brussels. Pupil of the Academy of Brussels.
Awards and Honors: Knight of the Order of Leopold, Belgium, and of the Order of Christ, Portugal, and seven Medals.

767 Flemish Dogs and Cart.

HINGMAN (Jan) — Overschie

Born, The Hague. Pupil of Academy of The Hague.
Member of Pulchri Studio.

768 A Street at Amersfoort.

HOGENDORPS (Jacob A. Van) 'SGravenhage

Koninginnege Street, 30.

Born, Batavia. Pupil of Marguerite Roosenboom.
Member of Pulchri Studio; Arti et Amicitiæ.

769 Roses.

HUBRECHT (B. G.) Taovinnio, Sicily

Born, Rotterdam. Pupil of Prof. Allebe, Amsterdam.
Awards and Honors: Antwerp, Munich, Chicago.
Member of Pulchri Studio; Artists' Association of Holland; Society Artists, Brussels.

770 Blondine.

HULK (John F.) Amsterdam

Second Jan Steenstraat, 121.

Born, Amsterdam. Pupil of the Academy, Amsterdam; Phillipoteaux, Boulanger, Lefebvre.
Medal, Schevennig, Simon Bolivar.
Awards and Honors: Honorary member Society of Art, Science, Caracao; Arti et Amicitiæ, Amsterdam.

771 Race for Life.

HYNER (Arend) Wemeldinge

Born, Arnhen, 1866. Pupil of De Academie a Antwerpen.
Member of The Hague Pulchri Studio; Arti et Amicitiæ and Kunst Kring, Rotterdam.

772 Knitting Girl.

ISRAELS (Joseph) — The Hague

Born, Groningen.

Joseph Israels, the great Dutch master, whom the world delights to honor, called the Dutch Millet, from the enthusiasm for the life of peasants. The essential individuality of Israels lies in his dramatic power and subtlety in rendering the profound personal emotions of the humble people of Holland. His mind gravitates toward the melancholy, although, as Durant has said of one picture, that it was painted with "pain and shadow," but these others has he painted with "sun and joy,"

M. L. LITTLETON.

773 Fidelite.

(Fidelity.)

A typical Dutch interior, subdued in coloring, scant in furniture, with blackened rafters and huge fireplace, in which a fire is slowly burning. The little boy who, in the absence of his father and mother, is attending the baby, is a pathetic figure, and the whole scene is full of the tenderness and the love of home life characteristic of Israels.

JORDENS (D. T. R.) — The Hague

Born, Batavia. Pupil of P. U. D. Belden.
Member of The Hague Kunst Kring; Rotterdam Arti et Amicitiæ.

774 Dutch Village Near Leiden.

KERLING (Anna E.) — The Hague

Born, The Hague. Pupil of Eerelman Robinson.
Member of Pulchri Studio and 'SGravenhage; Arti et Amicitiæ.

775 Daily Toil.

The Holland artists are fond of painting these quaint interiors; there is a charm in the peasant woman peeling potatoes while she watches the huge kettle boiling.

KOLDEWEIJ (B. M.) — Dordrecht

No. 65 Vriezestraat.

Born, Dordrecht, 1859. Pupil of Charles Verlat, Antwerp.
Honored with two pictures in the Modern Gallery of Dordrecht, and one picture in the Royal Gallery, Stuttgart.
Member of the Arti et Amicitiæ, Amsterdam.

776 Rainy Day.
(Dordrecht.)

KONING (A. H.) — Ryswyk

Near The Hague.

Born, Winschoten. Pupil of Royal Academy, Amsterdam.
Awards and Honors: Favored by the Royal Subsidy.
Member of the Kunst Kring, The Hague; Pulchri Studio, Arti et Amicitiæ, Amsterdam; Kunst Kring, Rotterdam; St. Lucas, Amsterdam.

777 Dutch Farm.

KOSTER (A. L.) — Gelderland

Born, Ternewzen, Holland.
Awards and Honors: Second Medal, International Exhibition of Antwerp, 1894, for etchings.
Member of Pulchri Studio at The Hague, Arti et Amicitiæ, Amsterdam.

778 Digging Sand in the Hills of Holland.

KRAMER (M.) — Scheedan

Born, 'SGravenhage.
Awards and Honors: Silver Medal of the D. S. V. V., The Hague, 1892; Diploma of Honor of the same, 1891.
Member Haagsche Kunst Kring; Ver D. die V. V., der Hague; Arti et Amicitiæ.

779 Heide.

KUYPERS (Cornelis) — Renkum

Villa Maria.

Born, Gounchen. Pupil of Jan Kuypers.
Member of the Arti et Amicitiæ, the Kunst Kring, The Hague, and St. Lucas.

780 Autumn.

LEDEBOER (I. Hans) — Rotterdam

Maaskade, No. 15.

Born, Rotterdam. Pupil of the Academy of Fine Arts, Rotterdam.
Member of the Kunst Kring, The Hague, and the Arsthetic Society, Rotterdam.

781 The Brook under the Willows.

LEEMPUTTEN (C. Van) — Schaerbeek

No. 44 Rue Albert de la Tours.

Born, Werchter, 1841. Pupil of the Academy of Antwerp.
Awards and Honors: Chevalier of the Order of Leopold; Gold Medals, Ghent, 1883; Edinburgh, 1886; Berlin, 1896.

782 Misty Morning in Autumn.

MARIUS (G. U.) — The Hague

Born, Hengeloo. Pupil of the Royal Academy, Amsterdam.
Member of the Pulchri Studio.

783 Late Summer.

MELLIS (H. J.) — Rotterdam

Born, Rotterdam.
Awards and Honors: Several Gold Medals.
Member of the Academy of Rotterdam; Pulchri Studio, The Hague.

784 Is that his Cat?

A home scene—evidently a child's dispute as to whom the cat belongs, and a question the mother is puzzled to settle.

MESDAG (H. W.) — The Hague

Born, Gronigen, 1831. Pupil of Alma-Tadema.
Medals, Paris, 1870; third-class, 1878; Exposition Universelle, 1889.
Legion of Honor, and member of the French Societe Nationale des Beaux Arts.

Mesdag is a Dutchman of the North of Holland who paints the sea, and ranks as one of the first marine painters of the world. Essentially a realist, he renders the life of the ocean with fidelity and strength of impression.

785 Marine Painting.

This splendid scene possesses the qualities so sought after by artists—atmospheric effects and luminosity of coloring.

MUILLARD (L. L.) — Antwerp

Rue de la Sante J.

Born, Antwerp. Pupil of N. de Keyser and J. Van Larins.
Awards and Honors: Medal at the Exhibition Lydenham, London. Member of Cercle Artistique, Litteraire A. Scientific d'Anvers.

786 A Summer Breakfast.

MUSIN (August) — Brussels

No. 118 Rue de la Limite.

Born, Ostend, Belgium. Pupil of his father, Francis Musin.
Awards and Honors: Gold Medal at Nims, Rouen, New Orleans, etc.; honorary mention, Paris Universelle Exhibition, 1889, etc.
Member of Artistic Club, Brussels.

Mr. Musin is a marine painter of note in his country, and deals ably with his subjects, many of which he takes from the coast of Belgium.

787 A Calm on the Scheldt.
(Off Cerneuren, Holland.)

NAKKEN (Wilhem Carrel) — The Hague

Huggens Street, 22.

Born, The Hague. Pupil of A. F. Dona.
Awards and Honors: Golden Medals at The Hague and Amsterdam; Medals, International Exhibition, Philadelphia, Nizza, Caen, etc.
Member of Pulchri Studio and Arti et Amicitiæ, Amsterdam.

788 Dutch Farmyard.

NEUHUYS (Albert) — Laren

Near Hilversum, Holland.

Born, Utrecht, June 10, 1844. Pupil of Craayvanger and Academy of Antwerp.

Awards and Honors: Medal at the Black and White Exposition, Paris; Gold Medal, Paris, 1889; Diploma of Honor, Amsterdam, 1883; Gold Medal, Amsterdam, 1890; Gold Medal, Vienna; Gold Medal, Munich; Two Medals, Chicago; Officer of the Order of St. Michael of Bavaria.

Member of the Pulchri Studio, The Hague; Arti et Amicitiæ, Amsterdam; Academy of Rotterdam, and the Society of Aquarellists, Brussels.

789 By the Cradle.

One of those pleasing scenes of the domestic life of Holland, which her great artists delight to paint. The baby is asleep, and the mother, ever watchful of her darlings, is cutting a slice of bread for the other little one who stands before her.

NOLTHENIUS (R. C. T.) — The Hague

Born, Amsterdam. Pupil of Harpigny.

Member of the Kunst Kring at The Hague.

790 A Sunny Morning.

A beautiful sky effect is obtained by the painter.

OOMS (Karel) — Antwerp

Avenue Van Eyck, 52.

Born, Demtul. Pupil of De Keyser.

Awards and Honors: Medal, Amsterdam; Diploma of Honor, Port Adelaide; Gold Medal, Brussels; Officer of the Order of Leopold; Chevalier of the Order of Charles III of Spain.

Member of the Academy of Antwerp and Prague, Austria.

791 Spanish Fury at Antwerp.

The brutality of war is strongly portrayed in this finely finished picture. The rich furnishings of the Dutch palaces have become the plundery of the soldiery. The fair daughters of the land are subjected to brutal insults, or resisting, they are dragged forth to execution, as is the fair haired maiden in the picture who prefers death to dishonor.

OPPENOORTH (Willem) The Hague

Born, Amsterdam. Pupil of Alexander Wust.

Awards and Honors: Bronze Medal at Nizza; Honorable mention at Paris, 1889; Silver Medal, Scheveningen, 1892.

Member of Pulchri Studio, Arti et Amicitiæ, Amsterdam; Royal Society of Aquarellists, Brussels.

792 Autumn.

OSTERSEE (H. A. Von) Rijiswigk

Born, Rotterdam, 1863.

Member of Pulchri Studio, Arti et Amicitiæ, Amsterdam.

793 Landscape.

OUDERAA (Piet Vander) Antwerp

Avenue Plautise, 56.

Born, Antwerp, 1841. Pupil of the Academy of Antwerp.

Professor of the Superior Institution, the Royal Academy of Fine Arts, Antwerp.

Awards and Honors: Received Silver Medals, Sydenham and Lyon; Gold Medals at Antwerp, 1879; Amsterdam, 1883; Medal, second-class, World's Fair, 1885; Gold Medal, Lyon, 1893; Medal, first-class, World's Fair, Antwerp, 1894; Diploma of Honor, Lyon, 1894; Gold Medal, Berlin, 1896; Officer of the Order of Leopold.

Fellow of the Academic Body of the Royal Academy of Fine Arts, Antwerp.

794 The King of Thule.

The King of Thule is a legendary character supposed to reign over Thule, an unknown, far distant, or purely myhtical region, or even some goal, not necessarily geographical, sought to be attained. This use of Thule and (ultima Thule), which was used by the Romans to mean the fartherest Thule, runs throughout the literature of all the cultivated languages of Europe.

795 The Holy Family.

This picture is classically beautiful in form and finish. The Virgin gazes with ineffable love at the Christ child, who is helping St. Joseph with his carpenter work. The hands of the divine boy are with his father, but his eyes are fixed with devotion upon the face of his beloved mother.

PIETERS (Evert) — Blaricumb

Born, Amsterdam, Holland. Pupil of Academy Royale d'Anvers.
Awards and Honors: Medales d'ors, s Avers et e Paris. Salon, Champs Elysees.
Member of Pulchri Studio, La Hage, Holland.

796 Moonlight.
(Holland.)

PORTIELJE (Edward) — Antwerp

Rue du Vannease, 52.

Born, Antwerp. Pupil of the Academy of Antwerp.
Several Medals.
Member of the Cercle Artistique of Antwerp.

797 The Night Vigil.

PORTIELJE (Gerard) — Antwerp

No. 80 Rue de l' Harmonie.

Born, Antwerp, 1856. Pupil of the Academy of Antwerp.
Member of the Cercle Artistique, of Antwerp; the Kunst Vwrin for Bohmia, Prag, Rudolphinum.

798 Timidity.
A most interesting scene, highly finished and beautifully colored.

RIPELINS (Betsy) — Amsterdam

Vondel Street, 11 D.

Born, Amsterdam. Pupil of Greive and Allebe.
Member of Arti et Amicitiæ, Amsterdam.

799 Packing up the Novice.

RONNER (Henrietta) — Brussels

No. 57 Chaussee de Vleurgat.

Born, Amsterdam. Pupil of her father, J. August Knip.

Awards and Honors: Gold Medals at The Hague, Amsterdam, Antwerp, Paris, Porto, etc.; Medals, Universal Exposition, Philadelphia, Vienna; Knight of the Order of Leopold, etc.

Member of the Arti et Amicitiæ, Amsterdam; Fine Arts, Rotterdam; Royal Society of Aquarellists, Brussels; the Royal Institute of Water Colorists, London.

800 Two Friends.

RUYSCH (Aletta) — The Hague

Born, Den Helder. Pupil of Waldeck Pyrmontkade.

Awards and Honors: Gold Medal at Antwerp, Silver Medal at Scheveninge, first honorable mention, The Hague.

Member of Arti et Amicitiæ, Amsterdam; Pulchri Studio, The Hague.

801 Holland Interior.

SCHWARTZE (Therese) — Amsterdam

Pruisengracht, 1091.

Born, Amsterdam. Pupil of her father.

Awards and Honors: King's Medal, City Medal, Amsterdam; Gold Medal, Salon, World's Fair, 1889; Antwerp, 1889; Chicago, London; Diploma of Honor Ghent, Munich, Melbourne; Knight of the Order of Orange, Nassau.

Member Arti et Amicitiæ, Amsterdam; Pulchri Studio, The Hague; Dutch Society of Water Colorists; Honorary member of Rotterdam Society.

802 Dutch Country Girl.

803 Bride in Old Beyerland.

(South Holland.)

The artist has succeeded admirably in delineating the sweet simplicity of the young girl, who is dressed in the bridal costume of her native country.

SECHERS (Henry) — Antwerp

No. 96 Lougue Rue Neuve.

Born, Antwerp, 1846.
Member of the Cercle Artistique of Antwerp.

804 Corner at Termonde.
(Rainy day.)

805 Street at Wesemaal.
(Nightfall.)

SIMONS (J. Frans) — Brasschaet

Villa Rubens (near Antwerp).

Born, Antwerp. Pupil of the Royal Academy of Antwerp.
Awards and Honors: Medals at International Exhibition, Amsterdam, 1883; Port Adelaide, 1888; Barcelona, 1888; Paris, 1889.
Vice President of the Royal Art Society of Antwerp; The Cercle Artistique.

806 The Evening of Waterloo.
(June 18, 1815.)

SLUITER (Jan William) — Zwyndrecht

(Near Dordrecht.)

Born, Amersfoort. Pupil of the Royal Academy of Fine Arts of Rotterdam and The Hague.
Awards and Honors: Silver Medal at the Academy of Rotterdam and The Hague. Painting in the Royal Gallery at Dordrecht.

807 The Ox.

808 The Spinster.

STACQUET (Henry) — Brussels

No. 45 Rue des Palais.

Born, Brussels. Pupil of the Royal Academy, Brussels.
Awards and Honors: Gold Medal at the Universal Exposition, Amsterdam, 1889; Port Adelaide, 1887; Barcelona, 1888; Paris, 1891; Chevalier of the Order of Leopold of Belgium.
Member of the Royal Society of Aquarellists.

809 Canal at Leyden.

810 Moonlight.
(Rotterdam.)

811 Coast of Katavyk.

TADEMA (F.) — Egmond ad Hoef

Born, Bandar, Sumatra. Pupil of Academie von Beeldende Kunst te Amsterdam.
Member of Arti et Amicitiæ, Amsterdam.

812 Summer.
A natural Dutch scene, forceful and full of effect.

UTERBERGER (F. R.) — Brussels

No. 44 Eneda.

Born, Tyrol, Austria, 1838. Pupil of Achenbach, Dusseldorf, and Zimmerman.
Awards and Honors: Chevalier of the D'Ordre Frances Joseph, Emperor of Austria.
Member of Artists' Societies, Vienna, Munich, and Brussels.

813 Riveria de Naples.
A glimpse of Naples in one of her enchanting moments of supreme loveliness, is shown in this well-painted picture.

VON ANDRINGA (Martinus) The Hague

Nieuwe, Haven Street, 34.

Born, Leemvarden, 1864. Pupil of Cluysenaer, Brussels, and Cormon, Paris.
Member of The Hague Kunst Kring; Arti et Amicitiæ, Amsterdam; and St. Lucas, Amsterdam.

814 Three Negroes of the Dutch Colonies.

VON DUALHOFF (H. A.) Loosduinen

(Near The Hague.)

Born, Haarlem.

815 Pastoral.

VEEGENS (Anna) The Hague

Koningin Emma Kade, 46.

Born, The Hague. Pupil of Academy of Art at The Hague.
Awards and Honors: Silver Medal and First Prize at the Academy.
Member of Pulchri Studio, Royal Society of Aquarellists at Brussels.

816 Fishwoman.

WIGGERS (Dirk) Delft

Born, Amersfoort.
Member of the Arti et Amicitiæ and the Kunst Kring, Rotterdam.

817 Summer Evening.

A typical Dutch scene, with the regular landscape and the picturesque cottage peculiar to the peasantry of Holland. The sky is unique and effective.

SECTION 4

FOREIGN PAINTINGS

(NORWAY, SWEDEN AND DENMARK)

ACHEN (G.) — Copenhagen

No. 11 Lindevanger.

Born Fredericksend, Denmark. Pupil of P. S. Kroger.
Awards and Honors: Honorable mention, Paris, France; honorable mention, Berlin, 1891; Exhibition Medal, Copenhagen, 1890; Gold Medal, second-class, Munich, 1892.

818 After Rain.

A mid-summer scene into which the artist has succeeded in diffusing a delightfully cool effect.

ARBORELIUS (O.) — Stockholm

No. 20 Riddaregatan.

Born, Dalecarlia, Sweden. Pupil of The Academy of Fine Arts in Stockholm.
Awards and Honors: Knight of the Order of Wasa; Medals in London, 1884, at Chicago, 1893.
Member of the Royal Academy of Fine Arts in Stockholm.

819 Cattle Market in Spring.

BEHM (Wilhelm) — Stockholm

Born, Ervalle, Vestmauland, Sweden. Pupil of Royal Academy Fine Arts; Direction of Bonnat, Paris.
Awards and Honors: Medals at Academy Fine Arts, Stockholm.
Member of Society of Swedish Artists.

820 Springtime Evening.

DIRIKS (Edvard) — Christiana

No. 35 Karl Johannes Gage.

Born, Christiana, Norway.

821 Crossing the Ocean.

HANSEN (Joseph Theodore) Copenhagen

No. 3 St. Anna Plads.

Born, Randers. Pupil of Royal Academy in Copenhagen.
Member of Committee for the Exhibition of Danish Art in America and the Societies in Copenhagen.

822 The Boudoir of Her Majesty, Queen of Denmark.

Hansen excels in refinement and detail. In the picture which he sends to us he has painted the numerous photographs that are hung in the boudoir so well and so minutely that the likenesses are easily recognized. His preference is for interiors of churches and cloisters.

823 Fredenborg.

HERMELIN (Baron) — Osterby

(Folkesta, Sweden.)

Born, Smaland, Sweden, 1827.
Medal, Philadelphia, 1876.
Agree of the Royal Academy of Fine Arts, Stockholm.

824 The Forge.

The coloring of this picture is especially fine. Hermelin was Commissioner to the Philadelphia Centennial from Sweden, and ranks as one of the foremost artists of his country.

HOLMBOE (Thorolp) — Christiana

Born, Nordland, Norway. Studied at Christiana.

825 Dyveke.

JOHANSSON (Carl) — Stockholm

Bergsgatan, 25.

Born, Hernosand, Sweden, 1865. Pupil of the Academie of Fine Arts in Stockholm.

Awards and Honors: Honorable mention at the Universelle Exhibition in Paris, 1889.

Member of the Swedish Artist Club, the Association of Swedish Artists, the Association of Swedish Painters in Stockholm.

826 Sunset at the West Court of Sweden.

KALLSTENIUS (G.) — Stockholm

Dav. Bagaresgate.

Born, Vestvork, Sweden. Pupil of Royal Academy of Fine Arts.

Awards and Honors: First and second Medals of Royal Academy of Fine Arts, Stockholm; second Gold Medal at Munich.

Member of "Swedish Painters," Society of Swedish Artists.

827 Evening at Villa d' Este, Italy.

A romantically beautiful scene; a summer evening in the charming Villa d' Este. Down the stairway the Acolytes are swinging a perfumed censer, while, from the balustrade of a stone balcony, the young Countess, mistress of the Villa, takes in the beauteous sunset, the vesper hymns and perhaps the coming of the chosen one.

LARSON (Carl) — Stockholm

No. 15 St. Glasbruksg.

Born, Stockholm. Pupil of Academy of Fine Arts, Stockholm.

Awards and Honors: Medals (third-class), Salon, 1893; Gold Medals, Paris, World's Exhibition, 1889; Chicago, 1893; Berlin, 1896.

Mr. Larson is one of the most original of the Swedish artists. He imitates no one in style and treatment.

828 In the Garden.

LARSEN (Knid) — Copenhagen

No. 42 Fredericksborggade.

Born, Fredericksvork, Denmark. Pupil of Royal Academy at Copenhagen.

Awards and Honors: Exhibition Medal, Copenhagen.

829 Children's Asylum.

A figure painter and well-known illustrator of books and magazines is the painter of this picture, in which the matron of the Orphan's Asylum is dosing out medicine which, to judge by the little faces, is not very palatable.

LINDMAN (Alex.) — Stockholm

No. 25 Tumelgatan.

Born, Gefee, Sweden. Pupil of Royal Academy of Fine Arts.

Awards and Honors: Agree at Royal Academy, Stockholm; honorable mention at Paris.

830 Sunlight at Capri.

(Italy.)

LUNDBERG (Robert) — Stockholm

No. 25 Gamla Kingsholmsbrogatan.

Born, Stockholm. Pupil of Royal Academy of Fine Arts at Stockholm.

Member Swedish Painters, Society of Swedish Artist.

831 Auction of Salmons.

MALMSTROM (August) — Stockholm

No. 3 Nukthormsgatan.

Born, V., Ny., 1829. Pupil of Royal Academy of Fine Arts.

Professor and Director at Royal Academy of Fine Arts of Stockholm.

832 Hide and Seek.

A charming picture of child-life. The little girl, hidden so securely, as she imagined, has been found by her playmates.

MOLS (N. P.) — Copenhagen

No. 143 Gothers Bade.

Born, Grumstreiss, Jutland. Pupil of the Academy of Fine Arts, Copenhagen.

Awards and Honors: Silver Medal, Exposition Universelle, Paris, 1889; Exhibition Medal, 1893–94; Medal, World's Columbian Exposition, Chicago, 1893; Medal, second-class, Antwerp Exposition Universal, 1894.

833 The Life Boat.

A typical scene on the coast of Norway. A life boat is being drawn over the sands by horses, and will be launched by the faithful seamen for the rescue of those in danger from the approaching storm.

MOLSTED (Christian) — Copenhagen

No. 3 St. Anna Plads.

Born, Dragor, Denmark. Pupil of Royal Academy of Art, Copenhagen.

Awards and Honors: Neietrausenake at the Exhibition Scharlattenborg in Copenhagen, 1889.

834 The Life Boat.

(A ship in danger, the west coast of Zutland, Denmark.)

The storm is raging; the ship, barely visible, is in deep distress, and the sturdy seamen, carefully girded with life preservers, are launching a life boat for the rescue of those in danger.

NISS (Thorvald) — Copenhagen

No. 143 Gothers Bade.

Born, Assent, Denmark. Pupil of the Royal Academy at Copenhagen.

Awards and Honors: One Gold Medal at Wien, 1882; one Medal at Copenhagen, and two Medals at Paris, 1889.

Member of the Royal Academy at Copenhagen.

835 Autumn Landscape from Denmark.

NYBERG (I.) — Stockholm

Humlegardsgatan, 23.

Born, Wenersborg, Sweden, 1855. Pupil of Royal Academy of Fine Arts in Stockholm; Academie des Beaux Arts; Direction Gerome, Paris.

Awards and Honors: Stipendiary of said Royal Academy.

Member of Royal Academy of Fine Arts; Artists', Painters' and Sculptors' Club; Swedish Artists' Association.

836 After the Ball.

PAULSEN (Julius) — Copenhagen

No. 13 Gl. Kongeveg.

Born, Odense, Denmark. Pupil of Royal Academy, Copenhagen.

Awards and Honors: Silver Medal, Paris, 1889; Gold Medal, Munich, 1891; Thorvaldsen Medal, Copenhagen, 1893.

Member of Administration of the Art Society in Copenhagen and the Plenar Meeting of the Royal Academy, Copenhagen.

837 Midsummer Night in Denmark.

ROSENBERG (A. Edward J.) — Stockholm

No. 25 Valhallavagen.

Born, Stockholm. Pupil of Royal Academy of Fine Arts.

Awards and Honors: First Medal of Royal Academy at Stockholm; honorable mention at Paris.

Member of the Society of Swedish Artists; Society of Swedish Painters.

838 Sunset.

(Sweden.)

The splendor of the setting sun seems to have fallen across this brilliant canvas.

839 Twilight.

The artist has faithfully portrayed the brilliant sunsets incident to his native country, and shows strength in his coloring.

SCHITTZ (Jensen N. F.) Copenhagen

Sten Blichers Vej, 1.

Born, Vordingborg, Denmark. Pupil of Royal Academy at Copenhagen; studies at Paris.

Awards and Honors: Exhibition Medal of the Academy of Copenhagen, 1895.

840 Going a-Milking.

SCHULTZBERG (A. Leonard) Stockholm

No. 51 A. Master Samuel Gatan.

Born, Falun, Sweden. Pupil of Academie des Beaux Arts, in Stockholm, Suede; et de Mr. F. Cormon, Paris.

Awards and Honors: Medal, La Medaille Royale da L'Academie, Suedone; Pris da Rome de la Inemeaed. Honorable mention a L'Exposition, Paris, 1889; Medaille de 111 Classe du Salon, Paris, 1896; Medaille, Chicago, 1893.

Member of Society des Artists in Stockholm, et des Peindres Suedoises.

841 Le Jour des Morts.
(All Saints' Day at Capri.)

A night scene in a cemetery at Capri, Italy, where the custom of decorating the graves on holy days prevails. The artistic skill displayed is quickest discerned by looking at the lamplight effect on the kneeling sister's face.

842 Paysage d' Iver—Suede.

SINDING (Otto) — Lysaker

(By Christiana.)

Born, Kongsberg, Norway. Pupil of Prof. Haus Gade and Prof. Pilsby.

Awards and Honors: Great Golden Medal at Berlin; Great Gold Medal, Munich; Second Medal, Paris, etc.

Member Art Academy, Munich.

843 The Eternal Ice.

Sinding was sent by the government of Norway on an expedition to Spitzenbergen, and upon his return painted this picture (among others) of ice fields and glaciers.

844 Heavy Sea.

(Arctic Ocean.)

Mr. Sinding has sent us a representative picture in this strong scene. He has had medals at all the great expositions, and ranks as one of Norway's most distinguished artists.

SKREDSVIG (Christian) — Eggedal

(Norway.)

Born, Modum, Norway.

Awards and Honors: Gold Medal, Salon, Paris; Chevalier de la Legion d'Honneur.

Member of Society Au Champs de Mars (Salon), Paris.

845 Soir sur les Haunt Montague.

(Vasches Ventrant au Chalet.)

THORNE (Alfr) — Saltmatargaten

Born, Horn Astergottowd, Sweden. Pupil of Royal Academy of Fine Arts, Stockholm.

Awards and Honors: Medals of Royal Academy at Stockholm.

Member Agree of Royal Academy, Stockholm.

846 Summer Night.

TUXEN (L. R.) — Copenhagen

No. 33 Bredgade.

Born, Copenhagen. Pupil of Royal Academy at Copenhagen and of Bonnat.

Awards and Honors: Honorable mention at Paris Salon, and International Exhibition at Berlin; Member of the Jury at Paris, 1889, and at Antwerp, 1894; two Medals at the Exhibition at Copenhagen.

Member Royal Academy at Copenhagen, and the Secession at Munich.

847 Hager and Ishmael in the Desert.

WALLEN (G. T.) — Stockholm

Born, Stockholm, 1860. Pupil of Royal Academy of Fine Arts.

Awards and Honors; Medals first and second-class of Royal Academy of Fine Arts, Stockholm; Gold Medal, third-class, Paris; honorable mention, Paris.

Member of "Swedish Painters."

848 Evening at the Shore.

A blue sky and a bluer sea, the fisherman's boats near the shore, and others on their homeward way; in bold relief in the foreground, a boy is watching the scene with the grace of youth and idleness.

WENTZEL (Gustav) — Asker, Norway

Born, Kristiania. Pupil of M. M. Bouguereau, Bonnat, and Rloll.

Awards and Honors: Two Medailles a l'Exposition Universelle de Paris, 1889; one Medaille a l'Exposition Universelle d'Anvers, 1894.

849 Une ferne pres du fjord de Kristiania.

(Norwege.)

Strongly drawn and beautifully colored; the light on the hills beyond the river is noticeably fine.

ZACHO (Christian) Hillerid, Denmark

Born, Tylland. Pupil of Academy, Copenhagen; Bonnat, Paris.
Awards and Honors: Medal, Copenhagen; Paris, 1890; Berlin, 1892.
Member of Royal Academy, Copenhagen.

850 Evening Sun.

SECTION 5

FOREIGN PAINTINGS

(FRANCE AND GERMANY)

BORCHARD (Edward) — Paris

No. 9 Rue Duperre.

Born, Paris. Pupil of M. M. Cabanal and Van Marcke.
Awards and Honors: Honorable mention, Salon, 1886; Gold Medal, Salon, 1891; honorable mention, Exposition Universelle, Paris, 1889; Medal Exposition Universelle, Bordeaux, Rouen, 1895.

851 Hallali de Chevraeil.

BOURDELLE (Emile) — Paris

No. 16 Tutane da Maine.

Born, Monteubau, France. Pupil of De Falguire, Bodin.
Awards and Honors: Honorable mention, Salon; Medaille a l'Exposition Universelle, 1889.
Member Societaire a la Soceti; Nationale da Champ de Mars; member de Jury de Sculpture.

852 Valkyrie.

853 Tete Doceloureuse Defemme.

854 Masque Enfante.

BUNNY (Rupert C. W.) — Paris

No. 59 Avenue de Saxe.

Born, Melbourne, Australia. Pupil of J. P. Laurens.
Awards and Honors: Honorable mention at the Salon, 1890.
Member of Royal Society of British Artists.

855 By the Sea.

856 La Tasse de.

CATE (Siebe Ten) — Paris

No. 65 Rue de Malte.

Born, Sneek, Holland. Pupil of Academy of Fine Arts at Amsterdam.

Awards and Honors: Gold Medal at the World's Exhibition in Paris, 1889; Diploma of Honor at Barcelona, 1895.

Member of Pulchri Studio and The Hague.

857 My Dutch Landscape.
(Moonshine.)

858 A Little Village.

CAZIN (Jean Charles) — Paris

Born, Samur (Pas de Calais), France. Pupil of Lecop de Boisbaudran, Paris.

Awards and Honors: Medal, Salon, Paris, first-class, 1880. Member of International Jury Exposition Universelle, Paris, 1889; Legion of Honor in 1882; officer of the same in 1889.

Member of the Society Nationale des Beaux Art, Paris.

859 Due Rest.

An old man has fallen asleep on a low stone wall near the open door of his humble but well-kept home. His basket and implements near by bespeak his day's work. One of those touching and simple scenes that takes us into the heart of nature and calls upon us to respect the blameless sons of toil who so dearly earn their hours of rest. Cazin is one of the strongest artists of the Barbason School, noted for the breadth and simplicity of his style and his power to render sentiment and the poetry of rural life.

M. L. LITTLETON.

COURTOIS (Gustave) — Paris

No. 73 Boulevard Bineau, 'Parc de Neually, Seine.

Born, Pussey (Haute Saone.) Pupil of J. L. Gerome.
Awards and Honors: Medals at Paris—third-class in 1878; second-class in 1880; Gold Medal, Exposition Universelle, 1889; Legion of Honor in 1889.

860 Blissful Repose.

DILL (Ludwig) — Munich

Awards and Honors: Judge of Awards for German Empire at Columbian Exposition, Chicago, 1893; Gold Medal, Munich.

861 Mullein on the Moorground.

FEHR (Frederic) — Munich

Member of the "Session," Munich.

862 Intermission.

GAUDEFROY (Alphonse) — Paris

No. 9 Rue Duperre.

Born, Paris. Pupil of Leon Cogniet and Cabanal.
Awards and Honors: Mention honorable, Salon, 1884; third Medal, Universelle Exposition, Paris, 1889; third Medal, Lyons, 1872; third Medal, London, 1876; second Medal, Compeigne, 1877; first Medal, Exposition Universelle, Sydney, 1880; third Medal, Nice, 1884; second Medal, Versailles, 1889; second Medal, Holland, 1892; third Medal, Tours, 1892; third Medal, Rouen, 1896.

863 The Hunter's Return.

GRIMELUND (Johannes) — Paris

No. 9 Rue Duperre.

Born, Christiana (Norvege). Pupil of H. Gude.

Awards and Honors: Medaille d'or Salon de Paris, 1888; Exposition Universelle, 1889; Centennial, Philadelphia, 1876; Crystal Palace, London, 1870. Chevalier de la Legion d'Honneur, 1893.

J. Grimelund is one of the greatest and most original of Norwegian artists; strong in that sentiment of home which has such a fertilizing power in art, he has been the dominant factor in the development of a National Norwegian art.

864 Fjaerlaudsfjord.

(Norvege.)

One is remined of the description of Norwegian scenery given in Thelma by this gorgeous bit of nature, whose coloring is not in the least exaggerated, however brilliant it appears.

865 Midnight Sun.

(Lofoten Norvege.)

HARPIGNIES (Henri)

Born, Valenciennes, 1819.

He has convincing reality, and is loyal and simple. "He is valuable as an honest, genial artist, a many-sided and sure-footed man of talent, somewhat inclined to classicism."

866 Landscape.

JAPY (Louis) — Paris

No. 9 Rue Duperre.

Born, Berne (Doubs, France). Pupil of Mr. Faucais.

Awards and Honors: Medaille, 1870, Salon; Medaille, second-class, 1873; Medaille in 1889, Exposition Universelle, Paris; H. C., Paris Salon.

867 Sunset.

A delicately colored landscape, gentle and reposeful, with the exquisite refinement of feeling peculiar to the French artists.

LEROLLE (Henry) — Paris

Born, Paris.

Awards and Honors: Medals, Paris, 1879, third-class; 1880, first-class; Legion of Honor, 1889; H. C., 1889.

868 The Promenade.

LEWIS (J. M.) — Paris

869 Girl in Sunlight.

PERBOYRE (Paul) — Paris

No. 9 Rue Duperre.

Born, Horbourg, Alsace. Pupil of Bonnat, Tony Robert-Fleury and Donings.

870 En Reconnaisance.

PETITJEAN (Edmond) — Paris

No. 9 Rue Duperre.

Born, Neufchateau (Vorges).

Awards and Honors: Honorable mention, 1881; Medaille third-class, 1884; Medaille, second-class, 1885; Medaille, Exposition Universelle, 1889; Chevalier Legion d'Honeur, 1892; H. C., Salon de Paris.

871 French Cottages.

ROBERT-FLEURY (Tony) — Paris

Born, Paris.

872 Reverie.

The reverie of this young woman is coleur de rose, like the sky behind her. Her thoughts are of more vital interest than the pages of the book that she has evidently forgotten.

TOUDOUZE (T.) — Paris

No. 59 Avenue de Saxe.

Born, Paris. Pupil of nature.
Member of the Society of French Artists; Member of the Volney Artists' Circle; Chevalier du Sauveur Royal de Greece; Officer of the Academy.

873 Coucher de Soleil au Havre.
(Sunset at Havre.)

874 La Montagne.
(The Mountain.)

ZIMMERMAN (Earnest) — Munich

Born, Munich. Pupil of W. O. Diez,
Awards and Honors: Medals at Munich, Berlin, Antwerp, Bremen, Chicago, Melbourne, and Hamburg.

875 Halt during Flight to Egypt.

876 Winter and Summer.

SECTION 6

WATER COLOR PAINTINGS

(PASTELS AND ETCHINGS INCLUDED IN THIS SECTION.)

BIOGRAPHICAL SKETCHES OF ARTISTS NOT GIVEN HERE WILL BE FOUND IN SECTION 1, ALPHABETICALLY LISTED.

BLANEY (Dwight) — Boston

877 Over the Ledges.

BLOODGOOD (Robt. F.) — New York

No. 1512 Broadway.

Born, New York. Pupil of National Academy of Design and Art Students' League.
Member of the League, Etching Club, Century, and several other Clubs.

878 The Siren.

COOPER (C. C.) — Philadelphia

No. 1224 Chestnut Street.

879 Potato Pickers.

880 Evening on the Weed.
(Holland.)

881 The Peasant Woman.
(Holland.)

CURRIER (J. Frank) Munich, Bavaria

Born, Boston, Mass. Pupil of Antwerp and Munich Academies.

882 Windy Weather.

883 Pond at Schleissheim.

884 Moonlight.

885 Skyscape.

886 Canal at Schleissheim.

887 Linden Avenue.

888 Landscape.

889 Lindens.

890 Sundown.

891 Poplars.

892 Linden Avenue at Schleissheim.

CURTIS (Alice M.) Boston

No. 261 Boylston Street.

Born, Boston, Mass. Pupil of Wm. M. Hunt, Frank Duveneck, and others; graduate of Lowell Institute, School of Drawing and Design.
Member of Boston Water Color Club, and member of B. A. S. A.

893 A Minwinter Thaw.

894 A New England Village.

DANA (Charles E.) — Philadelphia

No. 2013 Delancy Place.

895 Bab el Metoualli.
(Cairo.)

896 Abazzia di S. Gregorio.
(Venice.)

ENGLISH (F. F.) — Claymont, Del.

Born, New Albany, Ind. Pupil of Pennsylvania Academy of Fine Arts.

Member Artists' Club of Philadelphia and Philadelphia Sketch Club.

897 Morning.

EVANS (Adelene) — Aberdeen, Miss.

898 Sketch.

FERRIS (Stephen J.) — Philadelphia

No. 1520 Chestnut Street.

Born, Plattsburg, N. Y. Pupil of Sam B. Waugh, C. Schuessele, and the Academy of Fine Arts, Philadelphia.

Awards and Honors: As a prize for Fortuny, dead, he received the Castlelani Prize, which was the velvet pall used over the dead body of Fortuny.

Member of leading Artists' Societies of Philadelphia.

899 Six Etchings.
(Figures.)

900 Six Etchings.
(Head.)

901 Portrait.

FREER (Frederick W.) — Chicago

Studio Building, State and Ohio Streets.

902 Ethna.

903 A Whisper.

LAMPERT (Emma E.) — Rochester, N. Y.

No. 817 Power's Building.

Pupil of Harry Thompson, Paris, and J. Kever, Holland.
Awards and Honors: Medal with Diploma, Chicago Exhibition, 1893, for water colors; Bronze Medal with Diploma at Atlanta Exposition, 1895, for oil painting.
Member New York Water Color Club, New York Woman's Art Club; Woman's Art Association of Canada.

904 Lock and Lift Bridge.

LEWIS (Louise) — Nashville

905 Alice.

906 Chickamauga.

McLENNAN-HINMAN (Mrs. Teama) — Chicago

No. 1306 Auditorium Tower.

Born, Chicago, Ill. Pupil of Art Institute, Chicago; M'lle Rosenbrom, Holland; Franz Segeters, Brussels.
Medals: Silver Medal, Holland.
Member of Palette Club, Chicago.

907 Roses.

MILLER (E. H.) **Washington**

No. 1109 M Street, Northwest.

Born,, Shepherdstown, W. Va.

Member of the Society of Washington Artists and Washington Water Color Club.

908 Portrait of the Artist.
(By himself.)

NUHUYS (Albert) **Laren**

(Near Hilversum, Holland.)

(See Section 3.)

909 Dressing Baby.

910 The Frugal Meal.

MOFFAT (A.) **North Hampshire, Mass.**

Dryad's Green.

Pupil of Art Students' League, New York.

911 Byway.
(Portland, Maine.)

912 The Wharf at Lubec.

913 Low Tide on Grand Pre.

NICHOL (J. C.) — New York

No. 51 West Tenth Street.

914 Sunset After Storm.

NICHOLS (Rhoda Holmes) — New York

No. 242 West Fiftieth Street.

Born, Conventry, England. Pupil of Bloombury Art School.
Awards and Honors : Queen's Scholarship, London ; Gold Medal, New York ; Medal, Chicago, Boston and Atlanta.
Vice President New York Water Color Club ; The Woman's Art Art Club, New York ; The Woman's Art Club, Canada.

915 The Scarlet Letter.

916 Indian after the Chase.

OCHTMAN (Leonard) — Mianus, Conn.

917 A Silvery Night.

(See Section 1.)

PALMER (Walter L.) Albany, New York

Born, Albany, New York. Pupil of F. E. Church, Hudson, New York, and Carolus-Duran, Paris, France.

Awards and Honors: Received the Second Halgarten Prize, $200, at the Academy of Design, New York; Medal World's Fair, Chicago, 1893; Gold Medal, only award, Philadelphia Art Club, 1894; Evans Prize, $300, only award, Water Color Society, New York, 1895; First Prize, $250, Boston Art Club, 1895.

Associate member National Academy of Design, New York; member of Society American Artists, New York; American Water Color Society, New York; New York Water Color Club; Pastel Club, etc.

Mr. Palmer's water colors are magically beautiful. His snow scenes have rarely been surpassed, and his scenes in Venetian waters have an irresistible and poetic charm.

918 A Venetian Twilight.

919 The Blue-Barred Snow.

920 La Salute at Noon.

921 Under the Pines.

922 Autumn in the Glen.

923 Gray and Gold.

924 Boats on the Giudecca Canal.

925 Snow Laden Pines.

PERIE (Bertha E.) Washington

No. 1615 Riggs Place.

Born, Washington, D. C.

Member of Society of Washington Artists; Art Students' League of New York.

926 An Old Manx Vessel.

REAUGH (F.) — Oak Cliff, Texas

927 Morning.

928 Autumn.

929 Running Cattle.

930 Cattle.

RICHARD (F. de B.) — Philadelphia

931 Sunset, Roman Campagne.

932 Life and Shadows.

SNELL (Henry B.) — New York

No. 116 West Forty-first Street.

Born, Richmond, England.
Awards aad Honors: Gold Medal, Philadelphia Art Club, 1896; President New York Water Color Club.
Member of American Water Color Society,

933 Docking a Liner.

934 The Citadel at Quebec.

SNOW (E. T.) — Philadelphia

(See Section 1.)

935 Solitude.

STECHER (Wm. F.) Dorchester, Mass.
No. 17 Austin Street.

936 In his Den.

WADSWORTH (Frank B.) Oak Park, Ill.
No. 302 Linden Avenue.

937 Street.
(Madrid.)

938 Landscape.
(Providence, R. I.)

WILCOX (Beatrice C.) Chicago
No. 5101 Kimbark Avenue.

Born, Geneva, Ill. Pupil of Art Institute, Chicago.
Member of the Cosmopolitan Club and Palette Club of Chicago.

939 Roses.

940 White Chrysanthemums.

WILES (Irving R.) New York
No. 106 West Fifty-fifth Street.

941 Song without Words.

WILLIAMS (Frederick D.) Boston
No. 23 Irvington Street.

942 Entrance to a New England Farm Yard.

WILSON (Henrietta) — Cincinnati

Walnut Hills.

Born, Cincinnati, Ohio. Pupil of Cincinnati Art Academy and Frank Duveneck.

943 A Head.

WUERPEL (Edmund H.) — St. Louis

No. 3418 Lucas Avenue.

(See Section 1.)

944 Reverie.

945 Macella.

SECTION 7

STATUARY

(SCULPTURE BEING PLACED IN VARIOUS SECTIONS OF THE PARTHENON, NO SPECIAL SECTION HAS BEEN ASSIGNED IT.)

ADAMS (Herbert) — New York

No. 42 West Fifteenth Street.

Born, West Concord, Vermont. Pupil of Mercie.
Awards and Honors: Honorable mention, Paris Salon; honorable mention, Exposition Universelle, Paris; Philadelphia Art Club, Gold Medal; Chicago, World's Fair, Medal; Atlanta, Medal.

Member of American Artists, Sculpture Society, Municipal Art Society, Architectural League.

946 Model for Marble Portrait.
(Bas-relief.)

947 Learning.
(Model for marble panel in Welch Memorial.)

948 Religion.
(Model for marbel panel in Welch Memorial.)

BRINGHURST (R. P.) — St. Louis

No. 1820 Locust Street.

Born, Jerseyville, Ill. Pupil of Ecole des Beaux Arts, Paris.
Awards and Honors: First-class Medal, World's Fair.
Member of National Sculpture Society, St. Louis; Artist Guild and Painters and Sculptors' Society.

949 Awakening of Spring.

CLARKE (J. L. Mowbray) New York

No. 232 East Thirty-fourth Street.

Born, Annotta Bay, Jamaica. Pupil of F. W. Pomeroy, Esq., London.

Awards and Honors: Winner of the sculpture competition between the Schools of London, 1892.

950 Perseus and Andromeda.

Perseus rescues Andromeda from the Dragon with the aid of the Gorgon's head.

COHEN (Katherine M.) Philadelphia

Born, Philadelphia, Pa. Pupil of Augustus St. Gaudens, of New York; Mercie and Dampt Puech, of Paris.

Honorary member of American Art Association of Paris.

951 A Love Story.

952 An American Soprano.

COPP (Ellen Rankin) Chicago

No. 28 Tree Studio.

Born, Atlanta, Ill. Pupil, Art Institute, Chicago, and Fehr School, Munich.

Medal from Art Institute, Chicago, 1890.

953 Rev. Samuel Doak, D. D., LL. D.

(Born, August, 1749; died, 1829. Founder and President of Washington College, East Tennessee.)

954 Yankee Doodle.

(Plaster.)

955 A Gentleman of ye Olden School.

(Plaster.)

956 John Anderson my Joe.

(Plaster.)

957 Christ Healing the Blind.

(Plaster.)

CRUNELLE (Leonard) — Decatur, Ill.

Born, Lens, France. Pupil of Larado Taft.
Awards and Honors: Medal for baby bust at Atlanta Exposition.

958 Laughing Baby.

959 Marguerite.

960 Jim Long.

DUBOIS (Georges) — Paris

No. 50 Avenue D'Orleans.

Born, Paris. Pupil of Lehom.

961 Apries la Fante.
(Bronze.)

GELERT (J.) — Chicago

No. 330 Oak Street.

Born, Nybel, Denmark, Pupil of Adolph Jerichan. Studied at Royal Academy, Copenhagen; later in Paris, Berlin and Rome.
Awards and Honors: Scholarship from the Danish Government, 1882, for a year's stay in Rome; was a member of Awards World's Columbian Exposition, Chicago, 1893.
Member of the Society of Artists in the Cosmopolitan Art Club, Chicago.

962 The Struggle for Work.
(Centerpiece of the Parthenon.)

This splendid work by Gelert created a sensation at the World's Fair, where it occupied a conspicuous place in the Art Department. The group consists of six poor people contending for a work ticket thrown from a factory window. The physical contest is almost over, but the fortunate holder of the ticket, with the characteristic generosity and good fellowship of the poor, has yielded to an emotion of pity, and he is struggling with himself whether to give the ticket to the old man or the prostrate woman, or to keep it himself. The mental struggle is even fiercer than the physical fight. The whole is well conceived and dramatically executed.

963 A Wounded American Soldier.

964 The Resurrection.

965 Portrait Bust of Abraham Lincoln.

GRAFLY (Charles) — Philadelphia

No. 2200 Arch Street.

Born, Philadelphia, Pa., 1863. Pupil of M. Chapu.
Awards and Honors: Honorable mention, Paris Salon, 1891; Medal at Chicago, 1893; Silver Medal at Atlanta; represented in permanent collection at Pennsylvania Academy of Fine Arts.

966 Mauvais Presage.
(Life-size statue in plaster.)

967 Portrait of Mrs. G.
(Bust in bronze.)

KRAUS (Robert) — Boston

No. 48 Studio Buildiug.

Born, Feulenrada, Germany. Pupil of German and Halien masters.

968 Bust of Paul Revere.
(When first President of the Massachusetts Mechanics' Association.)

969 Bust of Edward Everett Hale.

970 Bust of Professor Wood.

971 Bust.

LACHENMEYER (Paul) — Philadelphia

Broad and Pine Streets.

Awards and Honors: Medal at Atlanta, 1896.

972 Mephistopheles.
(Terra cotta bust.)

973 The Lorelei.
(Plaster bust.)

974 The Pied Piper of Hamelin.
(Terra cotta bust.)

MORETTI (Guseppi) New York

Born, Siena, Cascana. Studied in Florence. Pupil of Georeau Dupre.

975 Bronze Statue of Commodore Vanderbilt.
(Made for Vanderbilt University.)

976 Bas-relief Marble Head of Christ.

977 Bust of Blind Nydia of Pompeii.
(Original marble.)

978 Mermaid.
(Plaster model.)

979 Martyr of the Crescent.
(Plaster model.)

PARTRIDGE (William O.) Milton, Mass.

Born, Paris, France (American parents). Pupil of Pio Welonski, Rome, Italy.

Awards and Honors: Has executed the equestrian statue of Gen. Grant, for Brooklyn; the Alexander Hamilton statue, for Brooklyn; the Shakespeare statue, for Chicago; exhibited Royal Academy, London; Salon, Paris, Berlin, and elsewhere.

980 Cast of Hamilton from Brooklyn.

POTTER (Bessie O.) — Chicago

Athenæum Building.

Born, St. Louis, Mo., 1872. Studied at Chicago Art Institute, the permanent collection of which contains several of her works.

981 The American Girl.

982 Sketch of a Girl.

983 Lady with Cloak.

RANDOLPH (Grace F.) — New York

No. 3 North Washington Square.

Born, New York. Pupil of Art Students' League, New York; of the Julian Schools, Paris.
Awards and Honors: Bronze Medal, Atlanta.
Member Art Students' League, New York, and Woman's Art Club, New York.

984 Three Little Friends.

RIMMER (Caroline Hunt) — Boston

Botolph Building, Botolph Street.

Born, Randolph, Mass. Pupil of Dr. Wm. Rimmer.

985 Day and Night.

986 Neptune.

987 Bethlehem.
(Bas-relief in terra cotta.)

RODIN — Paris

Designated by special title and name of sculptor on works.

SAVINE (Leopold) — Paris

No. 9 Rue Duperre.

Born, Paris. Pupil of Monsieur Tujalbert.

Awards and Honors: Paris Salon; Gold Medal at Amiens, 1894; Diploma D'Honeur, London, 1888; Prix du Salon de Versailles, 1887; Diploma D'Honeur, Versailles, 1888; Silver Medal at Versailles, 1885; Marsailles, 1886; Chateauroux, 1887; Niems, 1888; Rouen, 1893; Lyons, 1874; Augers, 1895; Exposition Universelle, Paris, 1889; Rouen, 1896; Montpellier, 1887.

988 Sorciere de Macbeth.
(In wood.)

989 Le Rieur.
(The Laughing Girl.)

TAFT (Lorado) — Chicago

Athenæum Building.

Born, Elmwood, Ill. Pupil of Ecole des Beaux Arts, Paris.
Instructor in Art Institute of Chicago.
Member Chicago Society of Artists; The National Sculpture Society.

990 Hamlin Garland.
(Bust.)

WILSON (Kate) — Cincinnati

Born, Cincinnati, Ohio. Pupil of Louis Rebisso at Cincinnati Art Academy.

991 Portrait Relief of Miss S.

WUERTZ (Emile H.) — Chicago

No. 18 Studio Builing, North State and Ohio Streets.

Born, St. Albany, Germany. Pupil of Beaux Art, Paris; Chapin A. Bodin and Mercie.
Instructor in Modeling and Drawing in the Art Institute of Chicago.
Awards and Honors: Medal received at World's Columbian Exposition, 1893.
Member Cosmopolitan Art Club, Chicago.

992 Murmur of the Sea.
(Statue.)

993 Water Nymph.
(Statue.)

994 Pride.

YANDELL (Enid) — Paris

No. 7 Rue de Bagreux.

Born, Louisville, Ky. Pupil of Mart, of New York; MacMonnies and Rodin.
Awards and Honors: Medal at Chicago World's Fair.
Commissioner for *Paris* for Tennesssee Centennial Exposition.

995 Indian Praying.

996 Portrait of M. Fargo.

997 Portrait of Miss Yandell.

998 Mrs. Outhwaite.

999 Mr. Barker.

1000 Mrs. Kuhn.

1001 Miss McPherson.

ZOLNAY (George Julian) New York

No. 41 University Place.

Born, Budapest, Hungary, 1863. Pupil of Bouguereau, Falguere, Paris; Hellmer, Kundman, Imperial Academy of Fine Arts, Vienna.

Awards and Honors: Prize of the Imperial Academy; one Silver Medal, four Bronze Medals.

1002 Sam Davis.

(Liquified marble.)

"If I had a thousand lives, I would lose them all here before I would betray my friends or the confidence of my informer." These were the last words of Sam Davis, the young patriot and martyr hanged by order of the Federal Court Martial, Friday, November 27, 1863, at Pulaski, Tenn., charged with being a spy in the service of the Southern Confederacy. He was a Confederate scout, in the uniform of his army, under orders from Gen. Bragg at the time he was captured. His courage, integrity and patriotism so fired the hearts of his captors with admiration, that they offered him liberty and an escort to the Confederate lines if he would tell them the source of the information he had concerning the Northern army.

1003 Yankee Farmhand.

1004 Beethoven.

1005 Mozart.

1006 Schuman.

1007 Chopins.

SECTION 8

ARCHITECTURE AND ALLIED ARTS

Prindle (Harry Edward)

1008 A Court Inclosure and Entrance.
(Gold Medal drawing.)

LeBoutillier (Addison B.)

1009 A Court Inclosure and Entrance.
(Silver Medal drawing.)

McCafferty (W. H.)

1010 A Court Inclosure and Entrance.
(Honorable mention.)

Rosborg (Christian)

1011 A Court Inclosure and Entrance.
(Honorable mention.)

Armstrong (S. L.)

1012 A Court Inclosure and Entrance.
(Honorable mention.)

AVERY PRIZE DRAWINGS.

FOR CATALOGUE COVER.
TWELFTH ANNUAL EXHIBIT.

Swartwout (Edgerton)

1013 First Prize Drawing.

Bragdon (Claude Fayette)

1014 Second Prize Drawing.

PRESIDENT'S PRIZE DRAWING.

Bragdon (Claude Fayette)

1015 First Prize Drawing.
(Competitions of the Architectural League of New York, 1897.)

Alden & Harlow — Pittsburgh

1016 Dwelling House.
(Allegheny, Pa.)

Bigelow (Wm. B.) — New York

1017 City Hotel.

Bloodgood & Lund — New York

1018 House of Francis S. King, Esq.
(West Fifty-fourth Street, New York. Drawn by W. M. McCafferty.)

1019 Competitive Design for New York Wool Exchange.

1020 House for E. C. Cary, Esq.
(Montclair, N. J. Drawn by E. D. Colburn.)

1021 Gebbe's Building.
(Murray Street and West Broadway. Drawn by W. M. McCafferty.)

1022 Competitive Design for Spire.
(Bloomfield Presbyterian Church. Drawn by Hughson Hawley.)

1023 Warehouse for H. Heide, Esq.

Brite & Bacon — New York

1024 Jefferson Davis Monument.
(Richmond, Va.)

1025 Hall of History, American University.
(Washington, D. C.)

1026 Wayne County Building.
(Detroit, Mich.)

Brunner & Tryon — New York

1027 Color Sketches for City House.

1028 Chase Building.
(No. 481 Fifth Avenue, New York.)

Casey (Edward Pearce) — New York

1029 Competitive Design for Museum Building
(New York Botanical Garden.)

Clinton & Russell — New York

1030 Residence.
(West Seventy-third Street, New York.)

1031 Residence.
(West Seventy-seventh, East New York. Drawn by E. Eldon Dean.)

1032 Astor Building.
(Corner Broadway, Exchange Place, and New Street, New York. Drawn by E. Eldon Dean.)

1033 Residence at Madison, N. J.
(Drawn by A. Schoenagel.)

1034 Four Residences.
(N. E. corner Fifth Avenue and Fifty-sixth Street, New York.)

1035 Residence.
(Portchester, N Y. Drawn by T. J. George.)

Cope & Stewardson. Philadelphia

No. 320 Walnut Street.

Medal at Chicago Exhibition, 1893.

1036 Design for P. R. R. Station.
(Philadelphia.)

1037 Pembroke Hall, Bryn Mawr College.

1038 Darligh Hall, Bryn Mawr College.

1039 Competition Perspective Cathedral.
(New York.)

1040 Mort Elevation, Harrison Building.
(Philadelphia.)

1041 Detail, Harrison Building.
(Stretchers.)

1042 Perspective, Harrison Building.

1043 Rood Screen, St. Lupe's Church.
(Two frames.)

1044 Competitive Designs, Pennsylvania Company.
(Two frames.)

1045 House of J. C. Sims.
(Two frames.)

Cram, Wentworth & Goodhue Boston

1046 Proposed St. Paul's Church.
(Rochester, N. Y.)

Darrach (J. M. Aertsen) — **New York**

1047 A Long Island Country Place.

Ellicott (Wm. M., Jr.) — **Baltimore**

1048 Design for the Baltimore Athletic Club.

1049 Design for the Interior of a Church.

Faxton (John Lyman) — **Boston**

1050 Case Library.
(Auburn New York, Competitive Scheme.)

Freedlander (J. H.) — **New York**

1051 Patterson Court House.

Gifford (Chas. Alling) — **New York**

1052 Church.
(Drawn by W. P. Brigden.)

Glover & Carrell — **Brooklyn**

1053 Normal School.
(Jamaica, Long Island.)

Grassley (Chas. B.) — **Princeton, N. J.**

1054 Sketch Model of Decorated Gothic Finial.

Green & Wicks — **Buffalo**

1055 House for Dr. J. W. Putnam.

Hardenbergh (H. J.) — **New York**

1056 Avenue Front.
(The Waldorf and new hotel for J. J. Astor.)

Huss (George Martin) — **New York**

1057 Competition Design, American Security Building

Israels & Hardee — **New York**

1058 Design for Gateway.
(Lafayette College.)

Jackson (C. A. and L. W.) — **New York**

1059 Competition Design for Passaic County Court House.

Keen & Meade — Philadelphia

1060 Garden and new Wing to Union League.
(Philadelphia, Pa.)

Keister (George) — New York

1061 Elevation of No. 114 West Thirty-fourth Street.
(New York.)

1062 Dining-room.
(No. 5 West Sixty-eighth Street, New York.)

Kellogg & Anable — Brooklyn

1063 Competition Design for Case Free Library.
(Perspective view, Auburn, New York.)

Kennedy, Hays & Kelsey.

1064 Semi-Suburban Residence.

King (Guy)

1065 Design for New School Building.
(Sunbury, Pa.)

1066 Sketch of Dining-room Mantel.
(House for Mrs. M. J. Flick, Glenn Summit, Pa.)

Leeming (Woodruff) — New York

1067 Perspective of Residence.
(Riverside Conn.)

Link (Theo. C.) — St. Louis

1068 Preliminary Study, Bank Competition.

Locke (A. S.) — Brooklyn

1069 Sketch for Memorial Window.

Lowinson (Oscar), Civil Engineer

1070 Competition Design for new Building.
(For American Society of Civil Engineers.)

Lynch (Elliott) — New York

1071 Town Hall.

1072 Entrance.

Miller (Frank Curry) — Philadelphia

1073 Apartment Building.

1074 Perspective of Harrison Building.
(Sunbury, Pa.)

Molitor (John) — **Philadelphia**

1075 Post Office and Custom House.

Moore (Frank Ashburton) — **New York**

1076 Old Tree Corner.
(Larchmont, N. Y.)

Mortimer (Robert) — **New York**

1077 Old Homes at Cheddington Village.
(Kent, England.)

1078 Roslyn Chapel.
(Midlothian, Scotland.)

Nye (Alvin C.) — **New York**

1079 Sketch of a Dining Room.

Phelps (Stowe) — **New York**

1080 D. K. E. Chapter House.
(New Haven, Conn.)

Pottier & Stymus Co. — **New York**

1081 Perspective Sketch, in Color, of Sitting Room.

Reynolds (Marcus T.) — **Albany**

1082 Albany Savings Bank.
(Awarded second place in competition.)

Ross (James) — **Yonkers, N. Y.**

1083 Competitive Design for Police Station and Court House.
(Yonkers, N. Y.)

Rossiter & Wright — **New York**

1084 Proposed Recitation Hall, Vassar College.
(Poughkeepsie, N. Y.)

1085 Bachelor's Hotel, "Royaton."
(West Forty-third and Forty-fourth Streets, New York.)

Short (R. Thomas) — **New York**

1086 New Type—Improved Tenements.
(Plans.)

Smedley (Walter) — **Philadelphia**

1087 Stores and Apartment House.

Snelling & Potter — New York

1088 Rear Bar in Murray Hill Hotel.

Spannbake (O.) — New York

1089 Country House.

Starck (Waldemar R.) — New York

1090 Design for New York City Hall.
(Competition, 1893.)

Stephenson & Green — New York

1091 Sketch for a House.
(South Orange, N. J.)

Stone (Wm. E.) — New York

1092 Cottage at New Suffolk, L. I.
(Drawn by F. S. Stone.)

Stone (W. E. and Tilton E. R.) — New York

1093 New Tower.
(First Presbyterian Church, Bloomfield, N. J. Drawn by Hughson Hawley.)

Stoughton C. W. and A. A.) **New York**

1094 **Palm House, New York Botanical Garden.**
(Competitive Drawing.)

Thomas (W. H.)

1095 **Memorial at "Woodlawn."**

Tuthill (William B.) **New York**

1096 **Office Building for American Realty Company.**
(Rector Street and Trinity Place, New York. Drawn by S. L. Modee.)

Wallis (Frank E.) **New York**

1097 **Studio for Karl Bitter, Sculptor.**
(On the Palisades, at Weehawken, N. J.)

Ware (James E.) **New York**

1098 **Improved Dwellings.**
(For the City and Suburban Homes Company.)

Wood (George) **New York**

1099 **Trade Schools, Hampton Normal Schools, Virginia.**
(Drawn by T. H. Johnson.)

ADDENDA.

SECTION 1.—OIL PAINTINGS.

AIKEN (Chas.) Wellesley Hills, Mass.

Born, Worcester, Mass. Pupil of Museum Fine Arts, Boston, Mass.

1½ Portrait.

BARNARD (E. H.)

(See Section 1.)

22½ Young Oakes.

DOHN (Pauline)

137½ Pear Time.

DOUGHERTY (Mrs. J. W.)

144½ Carpenter Shop.

FOURNIER (A. J.) — Minneapolis

Born, St. Paul, Minn. Pupil of Jean Paul Laurens, Benjamin-Constant, Gustave Courtois, and Academy Julian, Paris.

Member of the American Art Association, Paris; Central Art Association of Western Artists and Minnesota Art League.

162½ Le Repos.

GROVER (O. D.)

188½ Morning.

GUTHERZ (Carl)

(See Section 1.)

192½ Portrait of Artist's Daughter.

HUDSON (Grace) — Ukiah, Cal.

Born, Newdocino County, Cal. Pupil of San Francisco School of Design.

Awards and Medals: Medal, Preliminary World's Fair Exhibition, San Francisco; honorable mention, Columbian Exposition, Chicago; Medal, San Francisco Art Association; first prize, San Francisco Industrial Exposition; cash prizes, State and District Fairs.

241½ The Runaway.

JORDAN (D. W.)

262½ September Morning.

KING (A. F.)

265¼ Still-Life.

265½ Long Time between Drinks.

KLUMPKE (Anne E.)

268¼ Supper Time.

268½ Portrait of my Mother.

KNOWLTON (H. M.)

269½ A Rock-bound Coast.

McMONNIES (Mary F.)

(See Section 1.)

299½ Woman and Child.

MEAKIN (L. H.)

(See Section 1.)

309½ Silence.

NAEGLE (C. F.)

334 Portrait of Evelyn.
(On Mahogany)

334¼ Portrait of Mrs. Naegle.
(On Mahogany.)

334½ Portrait of Alfred E. Pearsall.
(On Mahogany.)

ROWE (W. T.)

396½ Rocks at Capri.

PRICE (S. W.)

376½ Emancipated.

SENAT (Prosper L.)

(See Section 1.)

415½ South Cliffs, Capri.

SHUTTLEWORTH (Claire) Buffalo

Born, Buffalo, N. Y. Pupil of Art Students' League of Buffalo, F. V. Du Mond, Luc Olivier Merson, Raphael Collin, and Paul Leroy.

Awards and Medals: Exhibited Salon, Champs, Elysees, 1896; Medal for painting from life at Academie Vitte, Paris.

Member of the Buffalo Society of Artists.

424¼ The Hunter.

424½ In an Italian Courtyard.

TYLER (Alice Kellogg) Chicago

470½ Study of a Girl.

WOODWARD (Anna)

526½ In the Orchard.

SECTION 2.—LOAN COLLECTION.

LENT BY CHAS. F. HAZELTINE, PHILADELPHIA.

HAZELTINE (Wm. S.)

560½ Castle Fusano.

MATHON (E. L.) — Paris

569½ The Stranded Bark.

LENT BY JOHN HEDGES, PHILADELPHIA.

BISSELL (E. J.)

571½ In the Cafe.

LINFORD (G.) — Philadelphia

586¼ Autumn in the Bushkill.

SHEARER (C. H.) — Philadelphia

586½ Near the Dairy, Fairmount Park.

McILLHENNY (C. Morgan) — Philadelphia

Born in Philadelphia.
Awards and Honors: Medal, World's Columbian Exposition.

586¾ Mid-ocean.

LENT BY J. G. CALDWELL, CINCINNATI.

MOSLER (Henry) . New York

(See Section 1.)

643¼ Lady of First Empire.

KEVER

643½ Frugal Meal.

LENT BY ARTHUR JONES, CINCINNATI.

SULLIVAN (Christian Gordon)

643¾ December on Miami.

SECTION 3.—BELGIUM AND HOLLAND.

BRUNIN (Leon) Antwerp

(See Section 3.)

750½ The Antiquarian.

VON ANDRINGA (Martinus) The Hague

(See Section 3.)

814½ Negro of the Dutch Colonies.

VON SCHENDEL

815½ Market in Antwerp.

SECTION 5.—FRANCE AND GERMANY.

LEWIS (J. M.) Paris

(See Section 1.)

869½ Girl Reading.

SECTION 6.—WATER COLORS.

ERTZ (Edward) Paris

No. 3 Rue Dutot.

(See Section 1.)

897¼ Fountain at Toledo, Spain.

897½ Spanish Water Carrier.

FOWLER (Mrs. M. O. B.)

901½ Ideal Head.

RETTIG (John)

(See Section 1.)

930½ Low Tide at Canarsie.

STEPHENS (Alice Barber) Philadelphia

No. 639 North Twelfth Street.

Born, New Jersey. Pupil of Academy of Fine Arts, Philadelphia. Studied in Paris.

Awards and Medals: Mary Smith Prize, Philadelphia; Bronze Medal, Atlanta Exposition and honorable mentions.

936⅛ Selecting Miniatures.

936¼ American Woman in Society.

THOMSON (W. T.) Philadelphia

No. 1020 Chestnut Street.

Born, Philadelphia, Pa. Pupil of Lambinet, Possini and Pennsylvania Academy of Fine Arts.

Member of Philadelphia Sketch Club.

936⅜ Music Hath Charms.

936½ Spring.

936⅝ Folks are not at Home.

936¾ Local Politics.

SECTION 7.—STATUARY.

BARTLETT (Paul) — Paris

948¼ Two Decorative Lions from the Sherman Monument.

BITTER (Carl) — New York

948½ Fountain Group.
(Bronze.)

BOURDELLE (Emile) — Paris

(See Section 5 of Catalogue.)

BUSH-BROWNE — New York

949¼ General Meade.
(Plaster bust.

949½ Portrait Bust.

COHEN (Katherine M.) — Philadelphia

952½ A Paris Art Student.

GELERT (Johannes)

965¼ Mrs. K. and Daughter.

965½ Daughters of Judge H.

PARTRIDGE (William O.) Milton, Mass.

(See Section 7.)

980⅛ Bust of Everett Hale.

980¼ Bust of Professor Wood.

980⅜ Nearing Home.

NOTE.— Nos. 966, 970 and 971 attributed to Robert Kraus through error.

PETERSON (G. D.) Chicago

No. 300 Wabash Avenue.

Born, Wilmington, Del. Pupil of Chapu, Lalguiere and Bartholdi, Académie Julian, and École des Beaux Arts.
Exhibited at Paris Salon, 1892.
Member of Art Students' League, Paris.

980¼ Fred Douglass.

PFEIFER (Clara M.) St. Louis

Born, Pittsburgh, Pa. Pupil of R. P. Bringhurst.
Member of St. Louis Art Students' Association

980½ Lawn.
(Bronze plaster.)

PIATTI (Emilio F.) — Paris

980⅝ Portrait Bust of Miss Rush.
(Plaster.)

980¾ Dancing Bachantes.

980⅞ Apotheosis of Men.

POTTER (Bessie O.)

983¼ Water Sprite.

983½ A Young Mother.

983¾ The Twins.

QUINN (E. T.)

983¾ Barbara.

CH
BAD 2.4

SIBBELL (G.) — New York

989⅛ Caryothides.

989¼ Christ as Consoler.

989½ Son of the Widow of Nain.

989⅝ Christ Rebuking his Disciples.

989¾ Three High Reliefs.

List of Pictures Receiving Prizes, Medals, and Honorable Mention.

NASHVILLE, TENN., May 10, 1897.

Theodore Cooley, Esq., Chief Fine Arts Department Tennessee Centennial:

DEAR SIR:—Your Board of Judges, in making their report, take great pleasure in congratulating you on the successful outcome of the exhibition. The greatest difficulty the judges encountered in making the awards was caused by the very high average of merit.

Finding so many works in several divisions of your department that merit recognition, your judges most respectfully recommend that besides the awards made in accordance with your published announcement, you permit further the award of honorable mention, as follows:

PAINTINGS

First Prize: **469.** SALT-MARSH, DECEMBER.

Second Prize: **518.** MID-OCEAN.

WATER COLORS

First Prize: **936.** THE CITADEL AT QUEBEC.

Second Prize: **919.** BLUE-BARRED SNOW.

SCULPTURE

First Prize: **949.** AWAKENING OF SPRING.

Second Prize: **983½.** A YOUNG MOTHER.

MEDALS

345. THE READING LESSON.

508. PORTRAITS.

963. A WOUNDED AMERICAN SOLDIER.

994. PRIDE.

HONORABLE MENTION

21. RIVER WEEDERS.

129. MISTLETOE.

219. THE MUSE.

235. VENICE, EVENING.

264. ST. IVES, PRAY FOR US.

303. GRAY DAY (water color section).

450. SUBURBAN STREET IN WINTER.

457. ROSEMARY.

504. THE TEA HOUR.

521. THE SMOKER (water color section).

761. AUTUMN AFTERNOON, ENVIRONS OF BRUSSELS.

802. DUTCH COUNTRY GIRL.

826. SUNSET AT WEST COAST OF SWEDEN.

828. IN THE GARDEN.

836. AFTER THE BALL.

(Signed) HALSEY C. IVES, *Chairman*,
THOMAS ALLEN,
F. HOPKINSON SMITH,
Jury of Award.

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